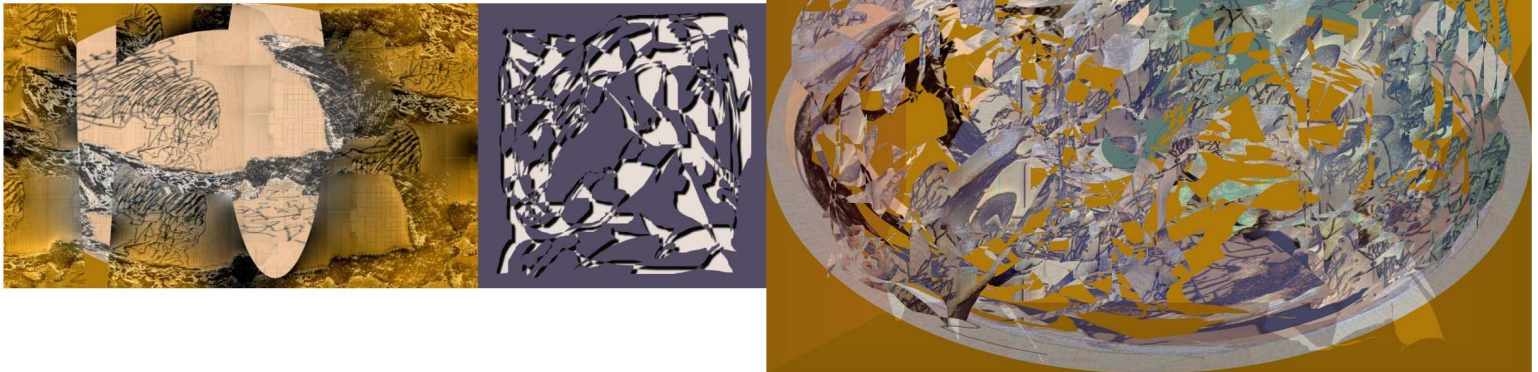


Meta -Virtual Mythos of Digital Drawing

Hubris or Hybrid?

Edwin VanGorder



Meta -Virtual Mythos of Digital Drawing

Hubris or Hybrid?

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Meta/Virtual Mythos:

This project follows up on previous subjects which responded to emerging subject matter developing from a sense of projection patterned on the example of Institutional Critique in which for example an object normally outside a museum is placed within, in those project I turned to the example of video which has certain expectations when received in a museum space, as opposed to the vernacular realms, of which Identified as on their own crossing into art through drawings tradition of being both inside and outside of a project realm, having a rhetorical threshold that allows it to expand on the given field. I then used drawings in my own videos to alter my previous sense of interpolation and interpellation by which drawing interrupts the mechanical process and then is enfolded, by instead creating drawing- as- video forms which in a sense are a combination of meta traditions projecting the invitational rhetoric of trope and strophe within the prosody shared by mark and morpheme in language associativity towards topological indications of a structuralist sensibility such as shows even in politics such as a United Kingdom or a United States or a European Common Market or “The Commons” all of which engage the sense of semiotic niche or environmental equivalences and denominations towards a philosophic bracket of active consideration, or that facilitation that links affect and effect, trace and rhizome.

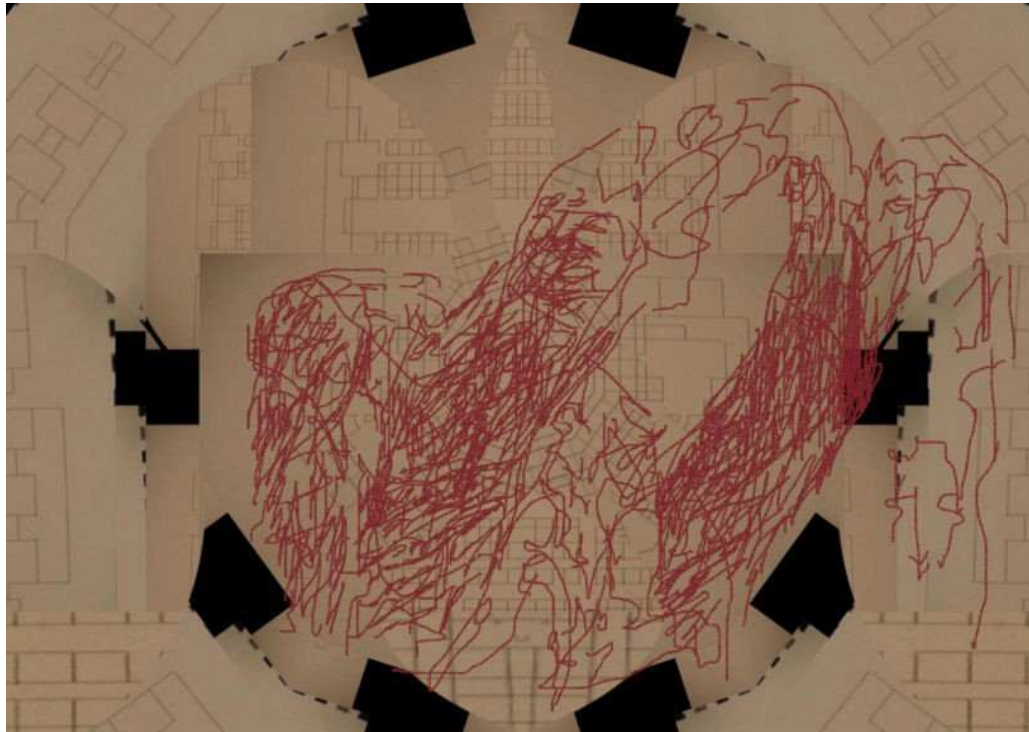
In this present chapter of my work project architecture the focus is on the sense of “Hybrid” between Meta realms or association to rhetoric as the poetics which remain implicit in categorical thinking and makes of the virtual connection a drawing mode which while referencing the materials which have been the gradients of drawing association both in the materials of the artist , and the conditions of the art forms the drawing has served to “study” is within the media exploded to associations within the software arguments as a new Institution which now deserves its own critique.

Hybrid, interestingly is the partial root of the word Hubris, I also identify hubris as formed on the aspirant H in Greek Xhx which was the aspirant or modulating element of speech pattern, and was identified to the sense of dawn, Aurora, and also, just as Aurora was abducted and suffered metamorphosis in mythology the “roar of the crowd” i.e. a loss of control by which the idea of “mythos” as those morphing's between the divine and human are alloys, hybrids - like creatures part domestic, part wild... disturbances of the peace of nature and troubles of civilization, the peace of civilization and the turmoil's of nature...

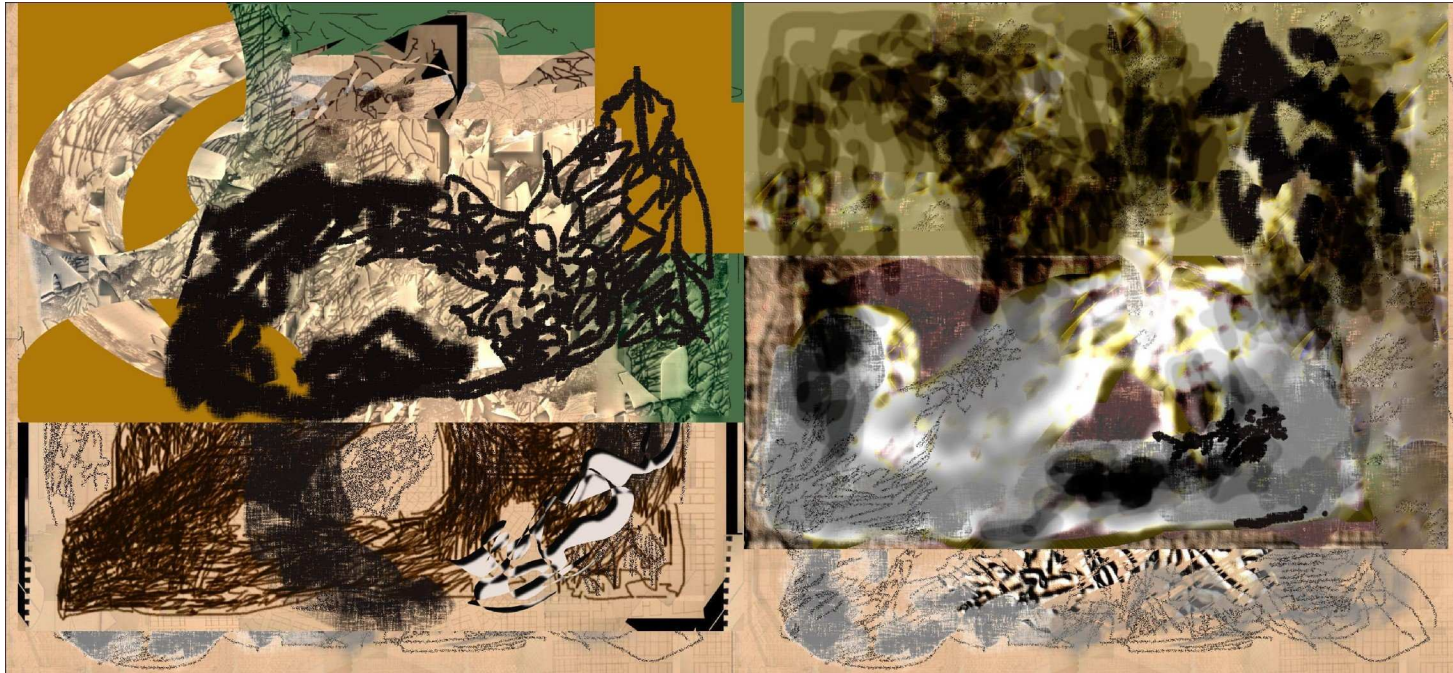
Drawing for me in these present encounters is between the virtual realm which builds on its own domain, and the meta realms which are the memory palace or traces in concert which do not altogether release the associations with material connectives and processes.







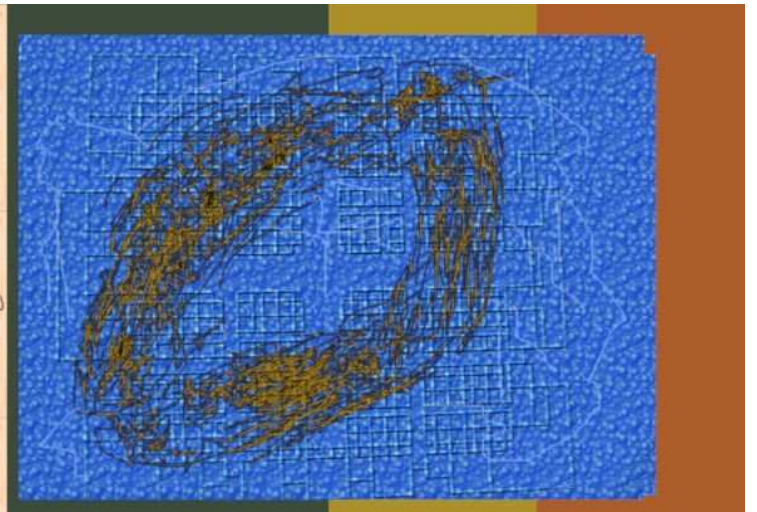
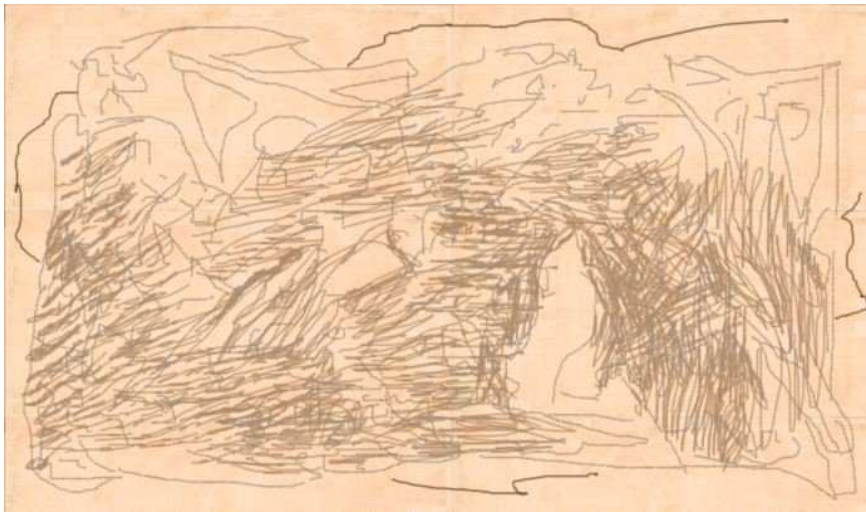




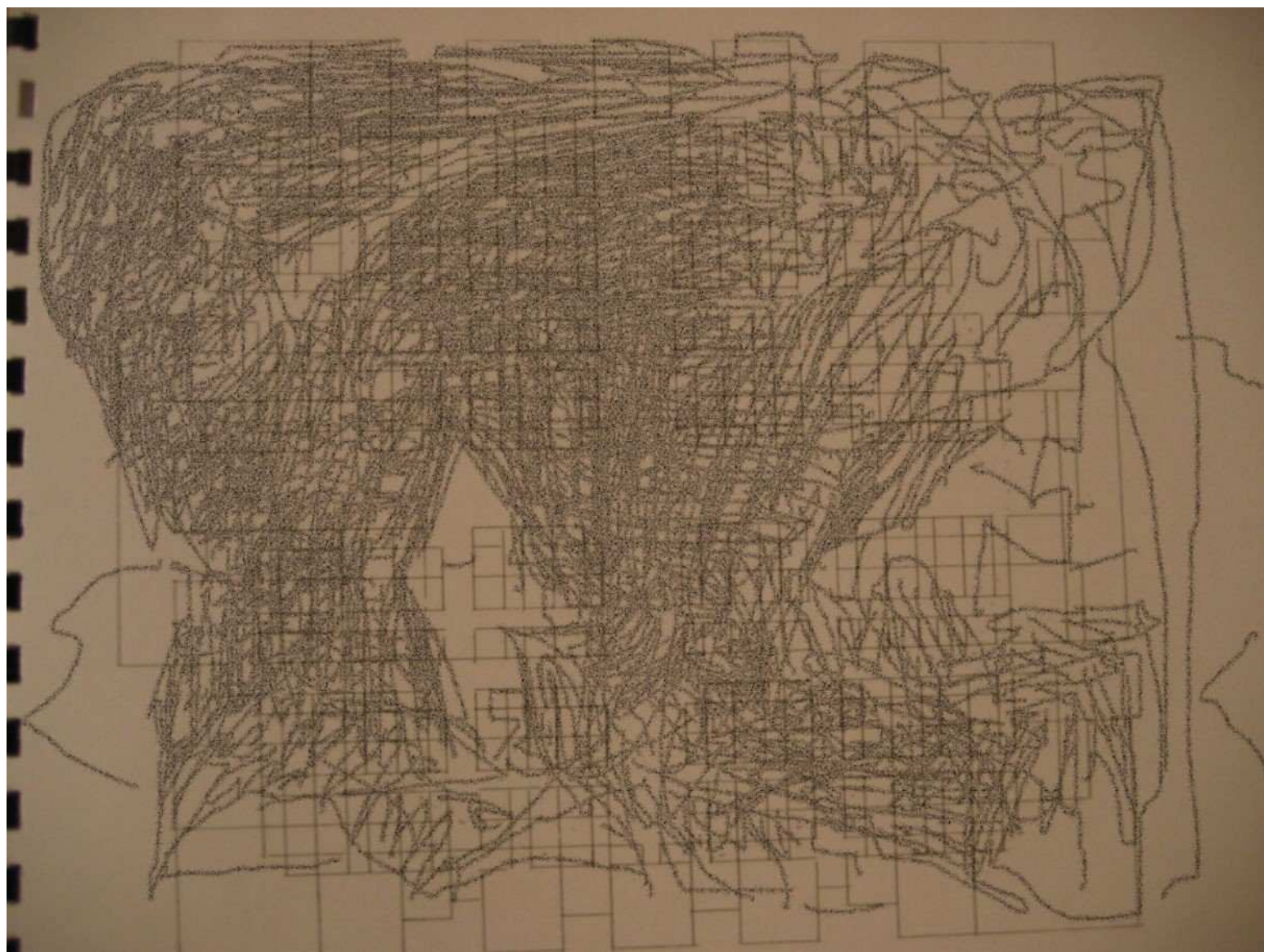


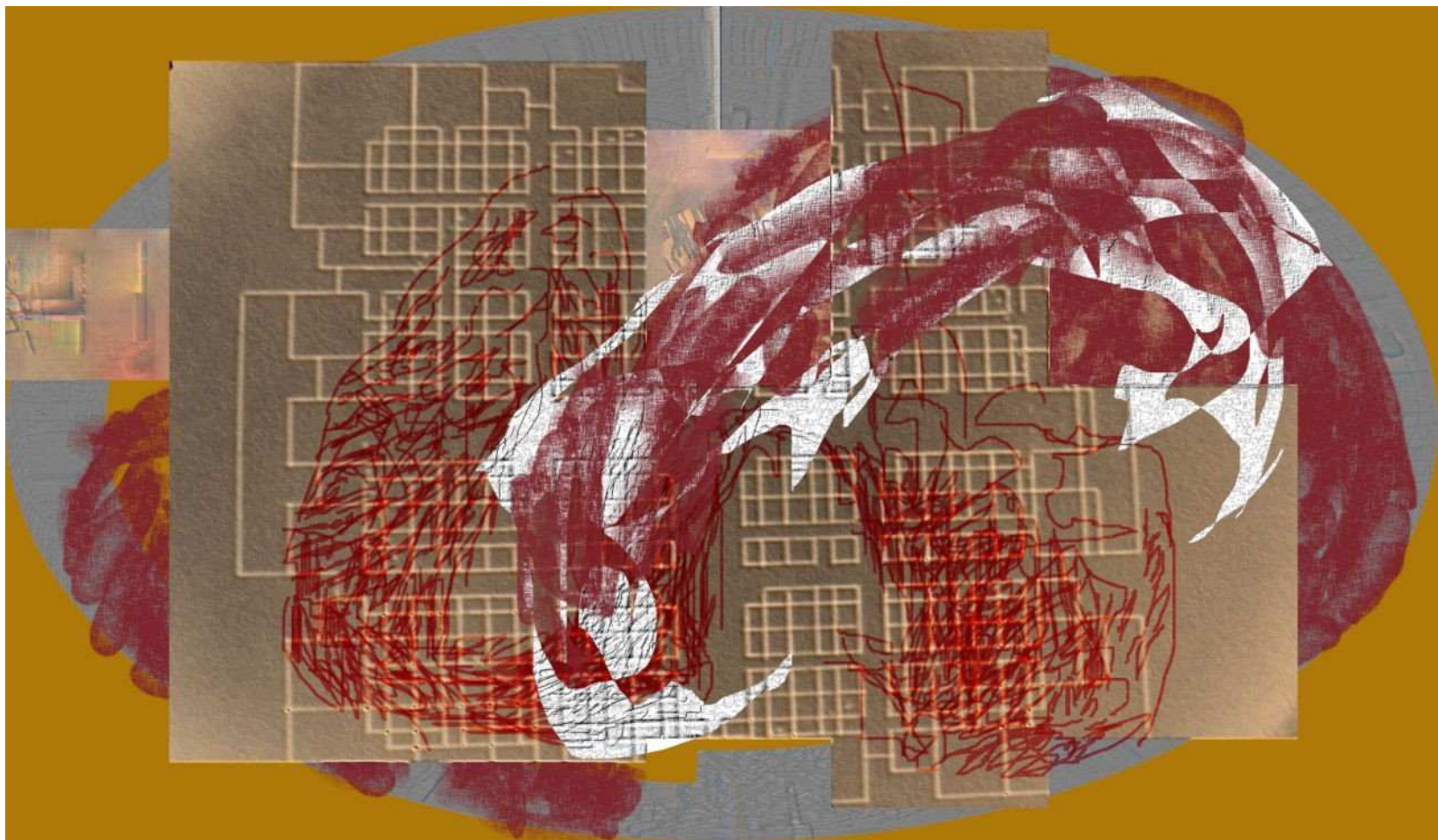


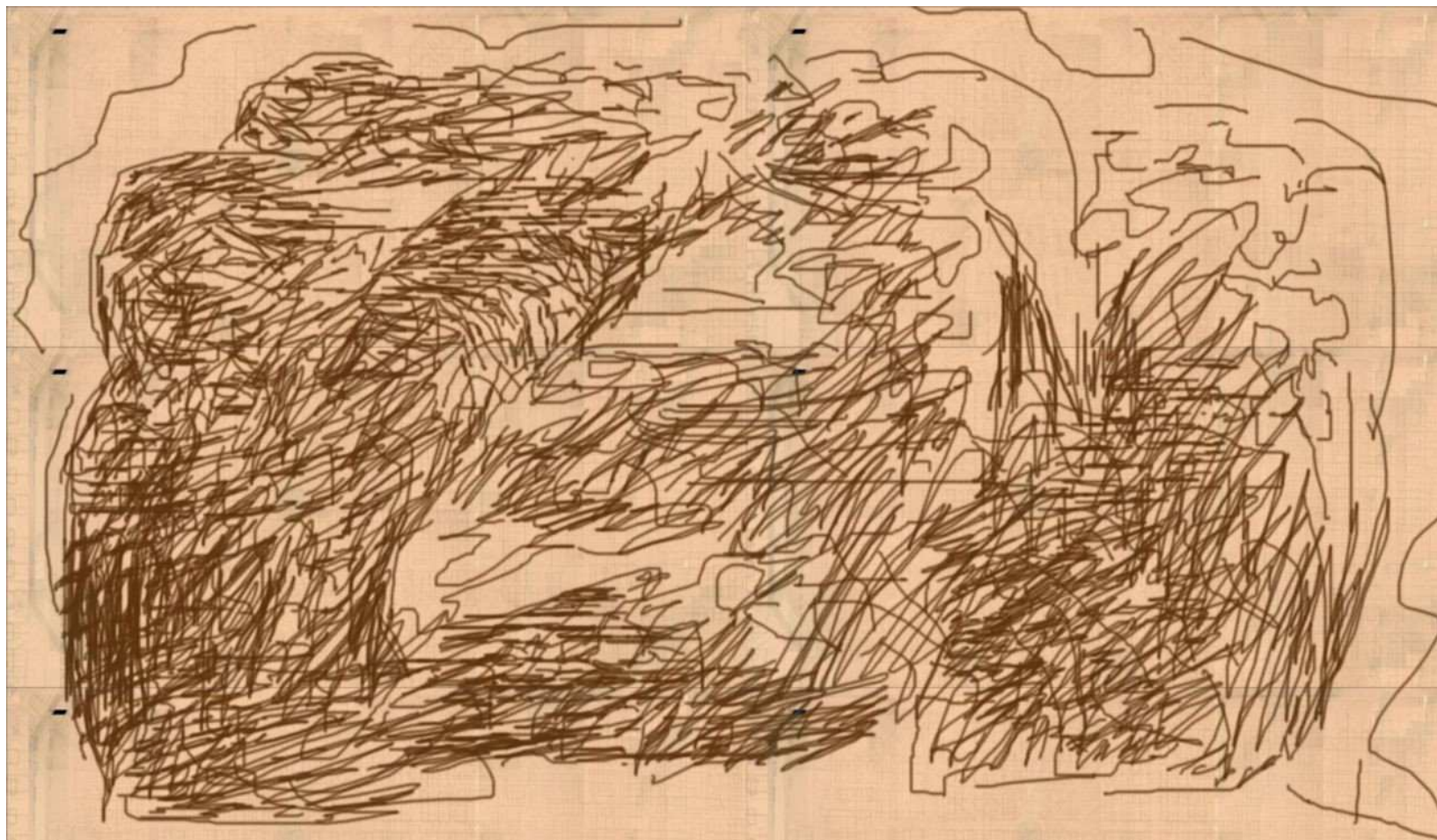


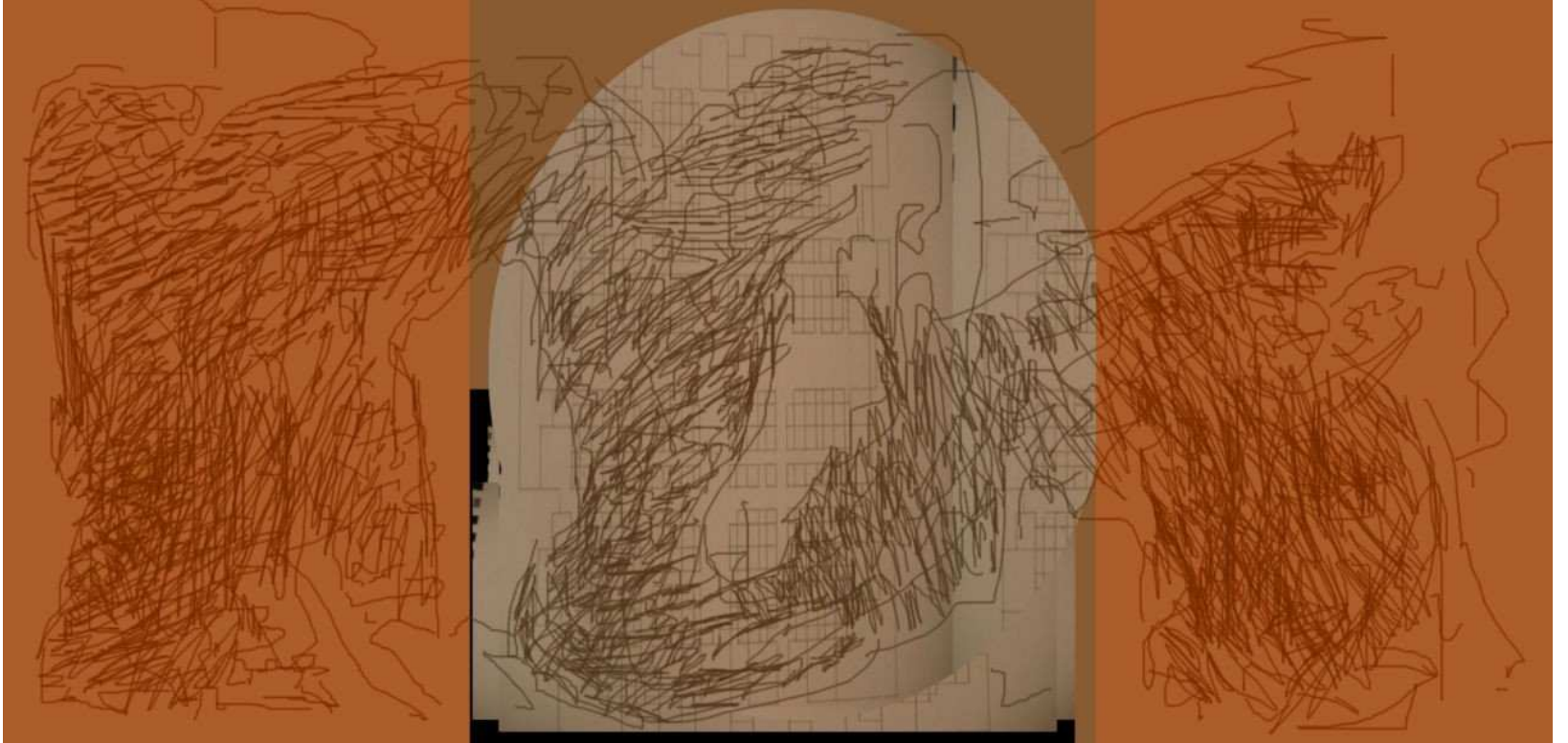


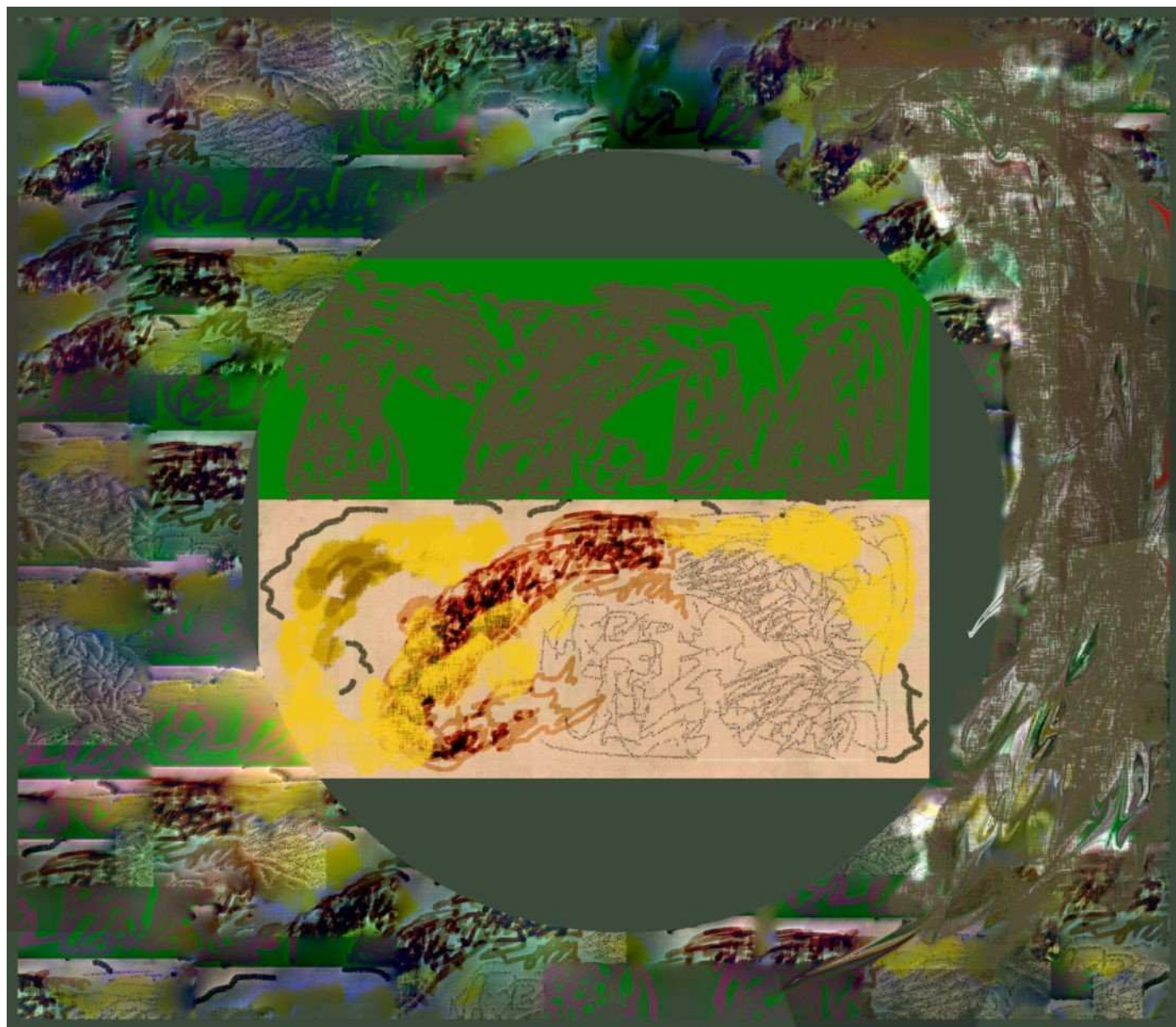


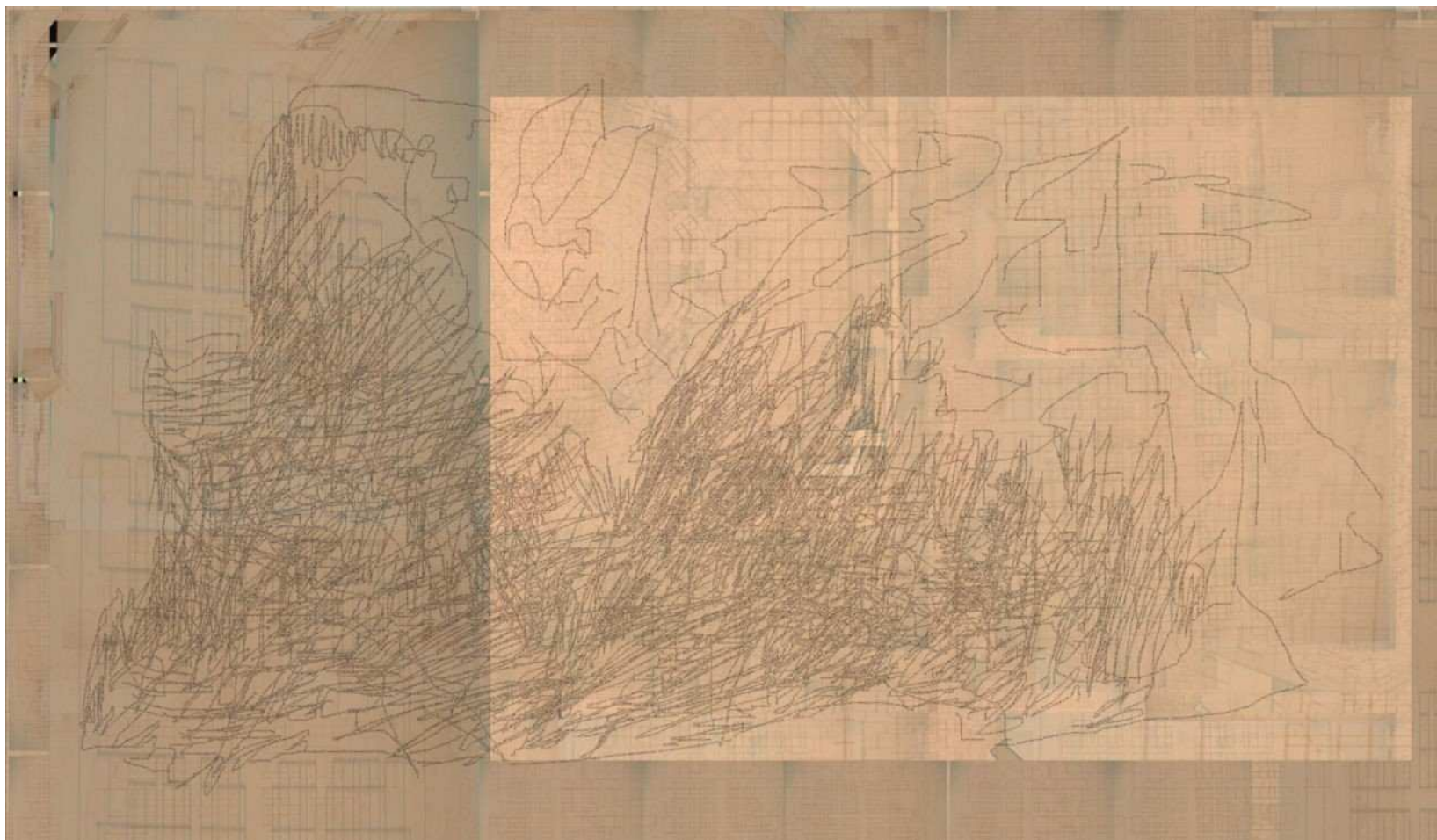


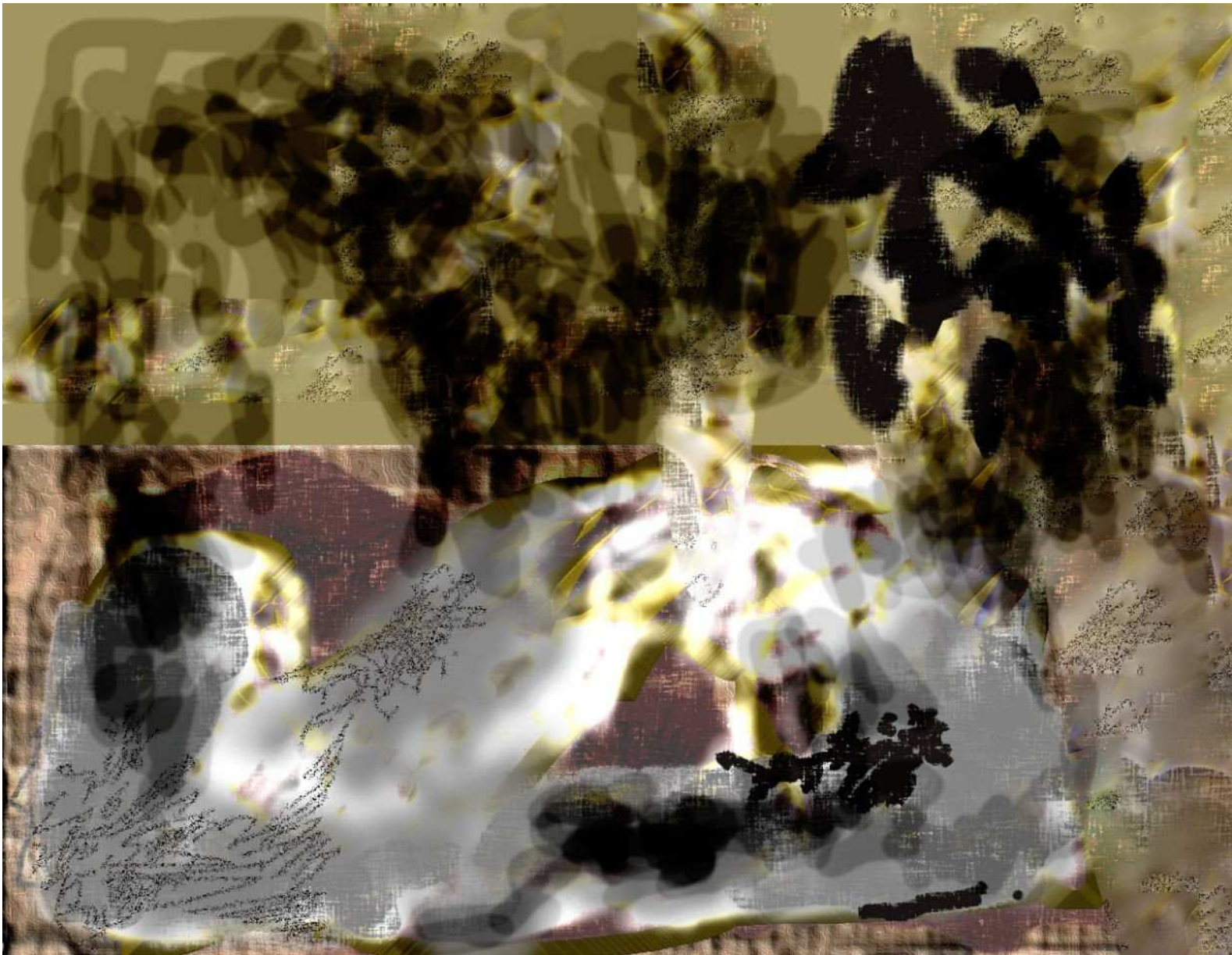




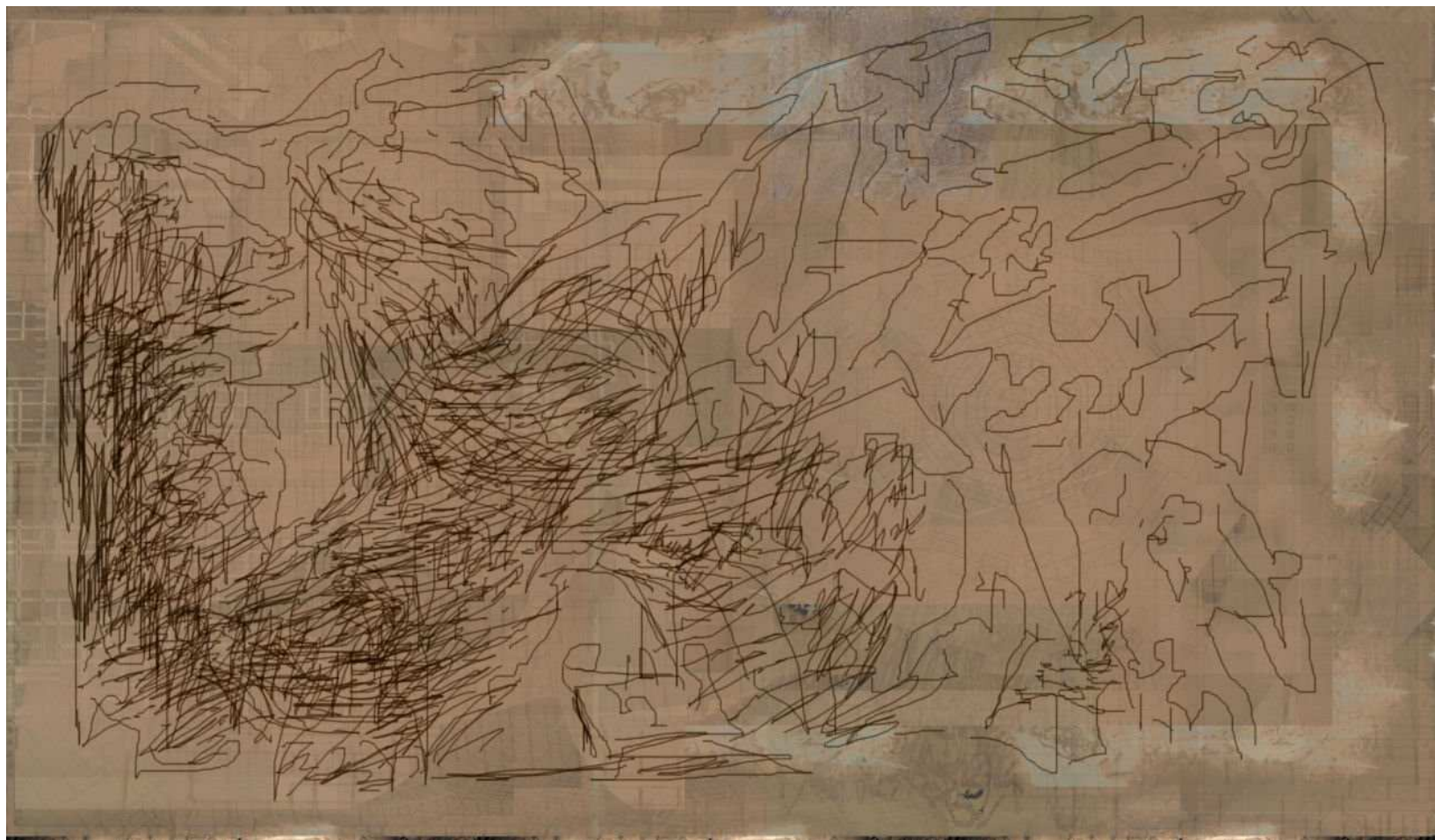


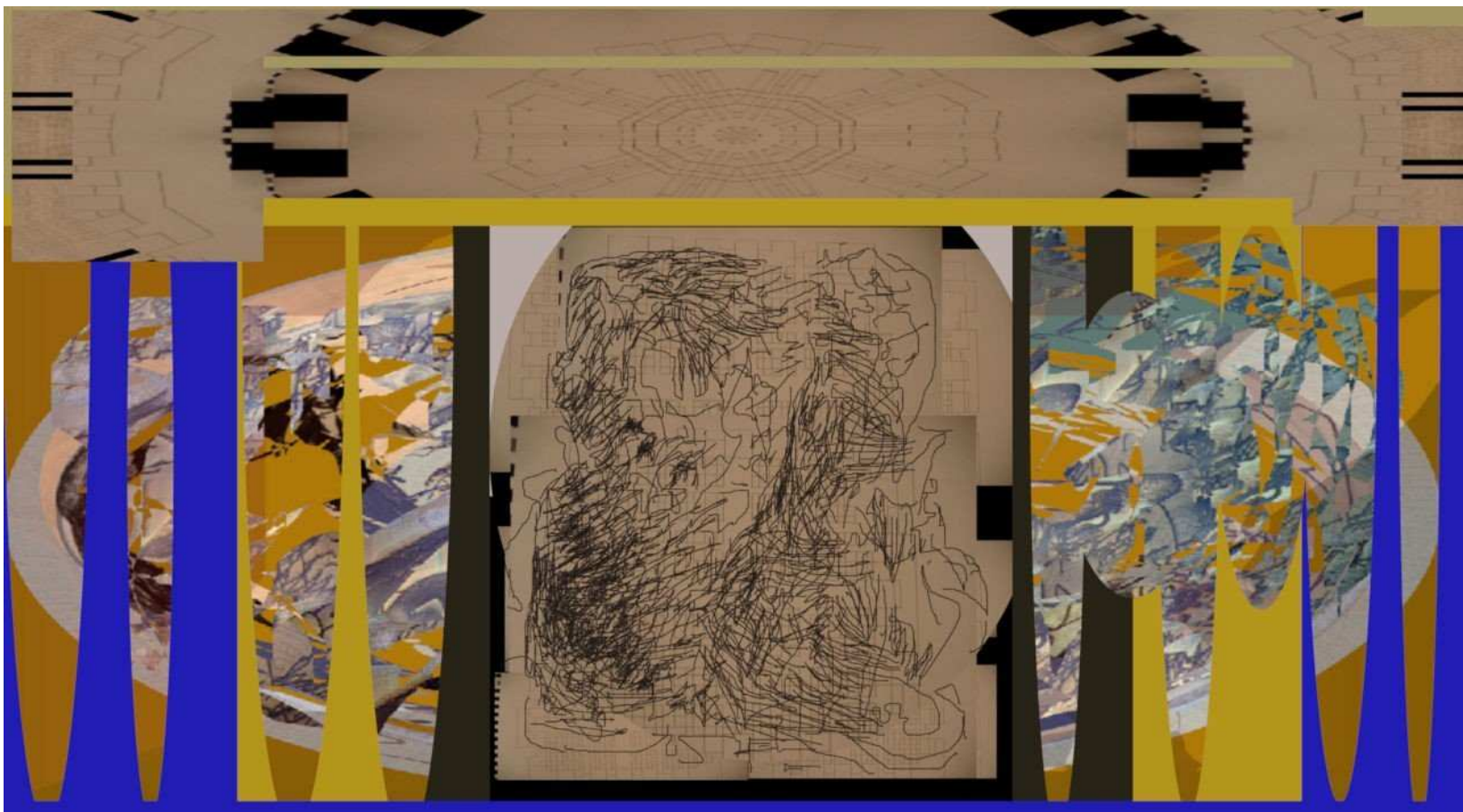


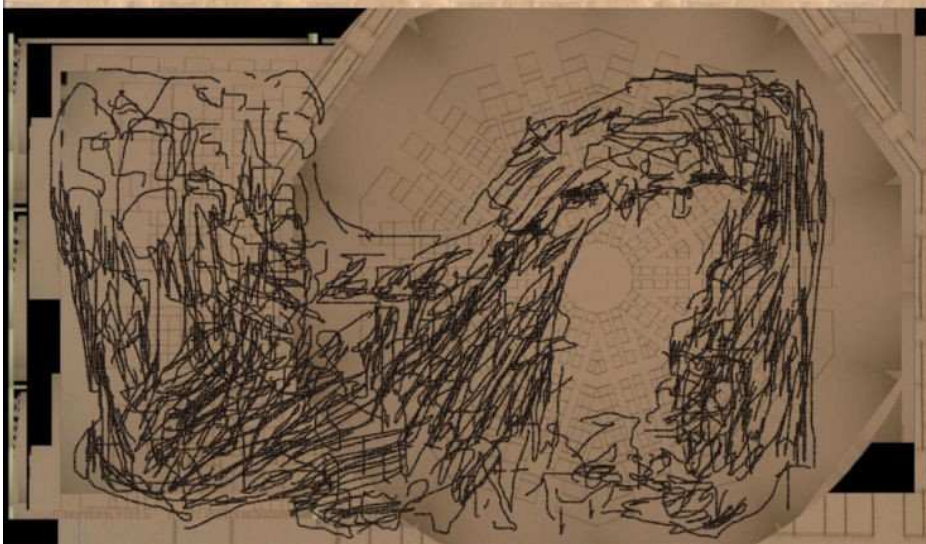










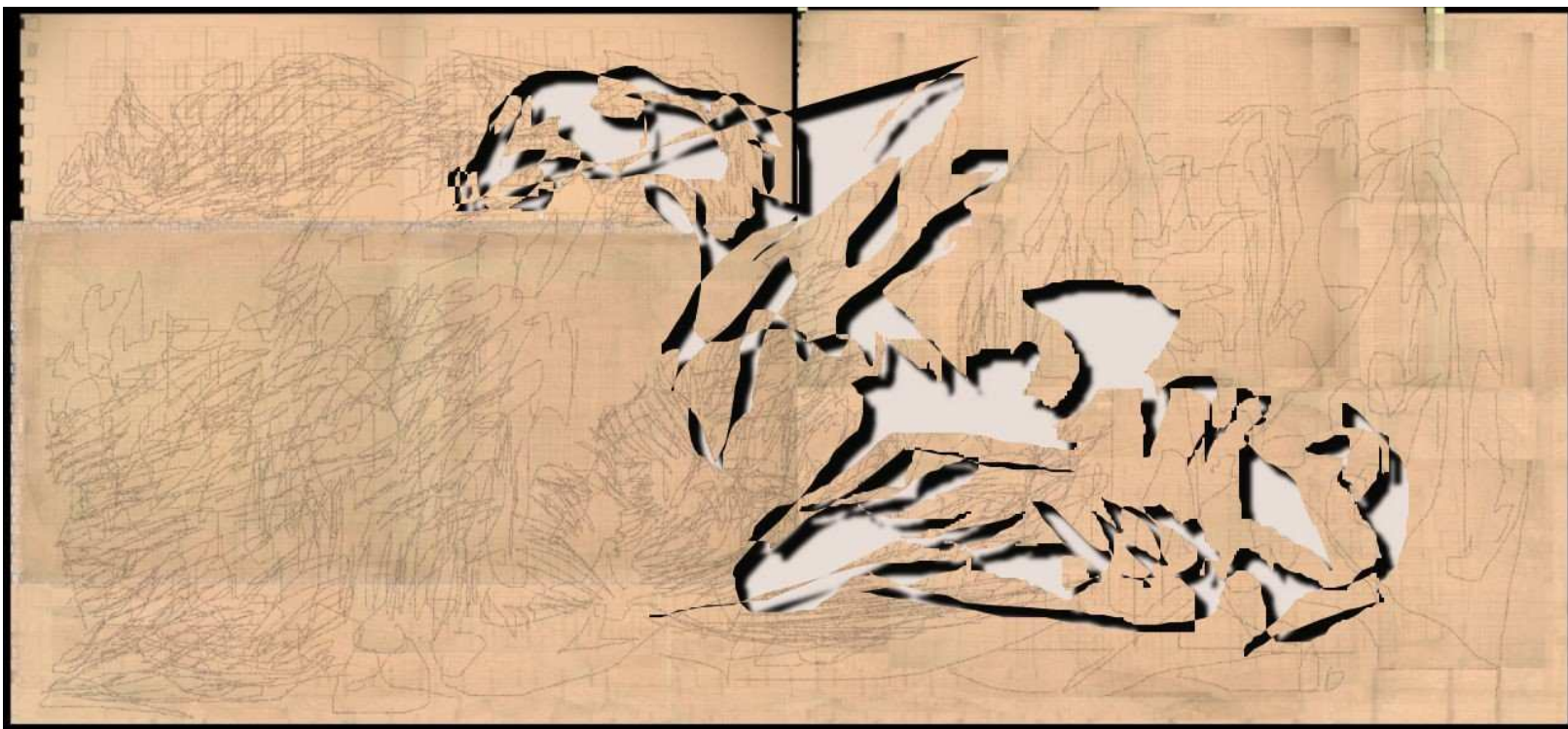


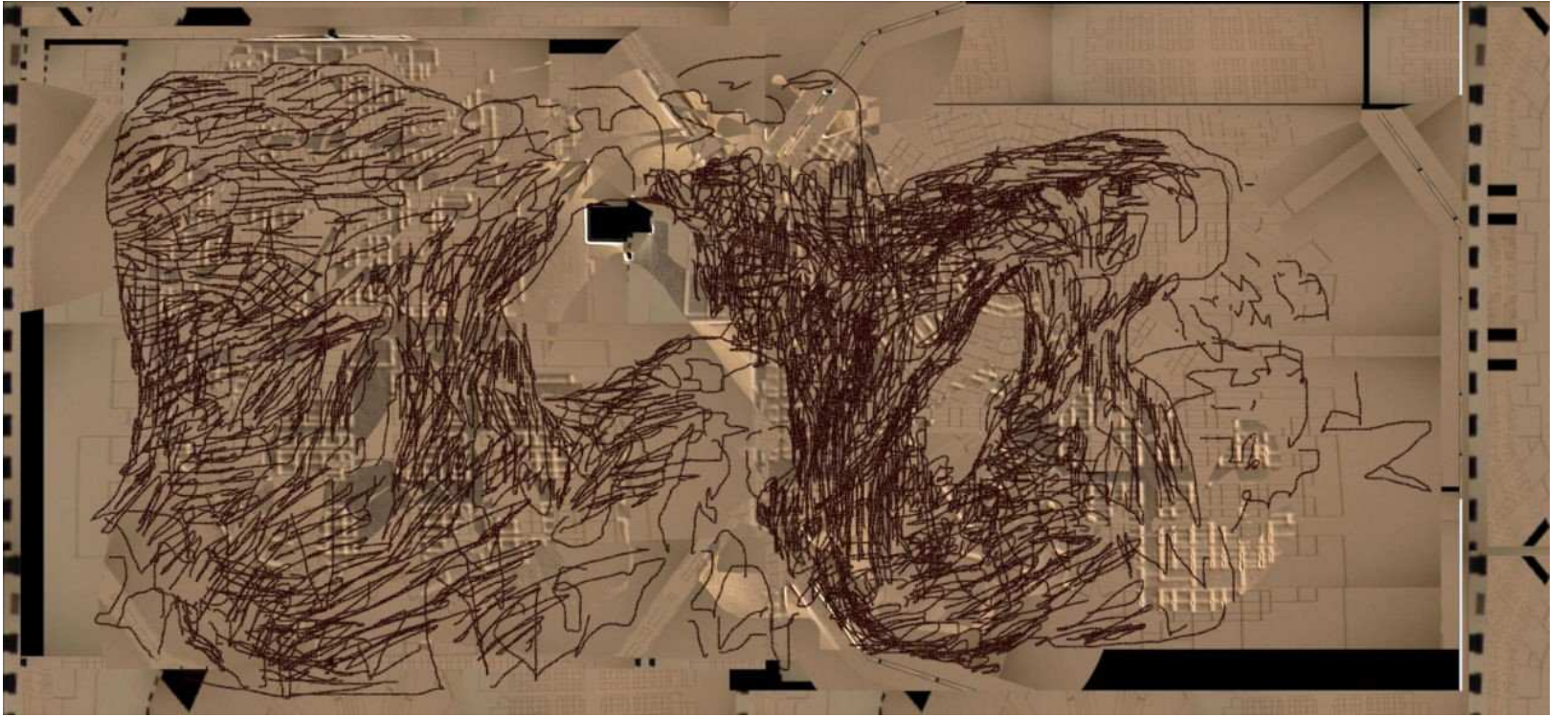




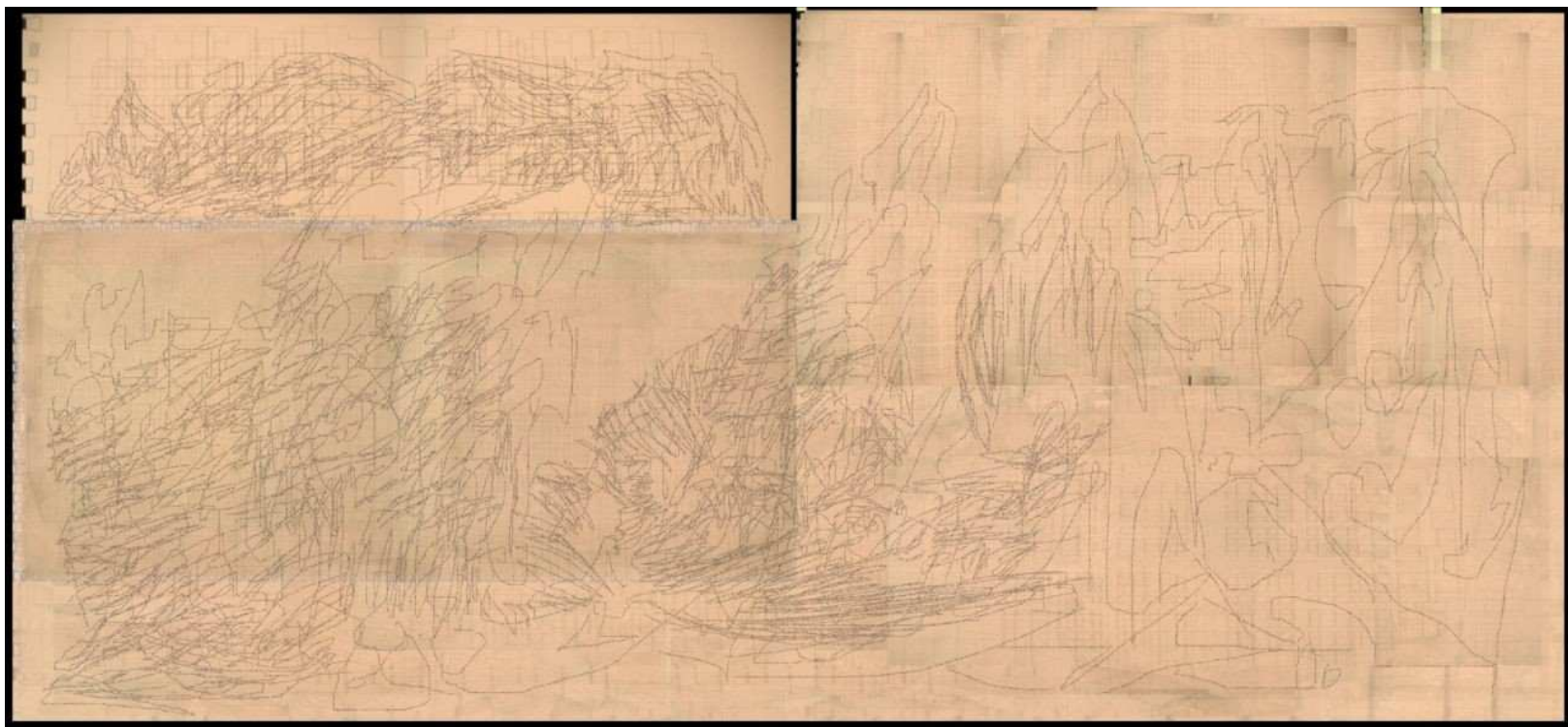




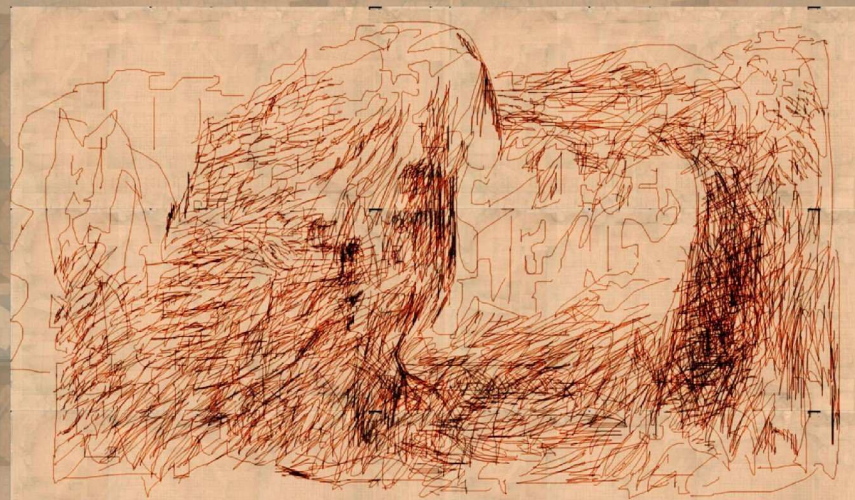
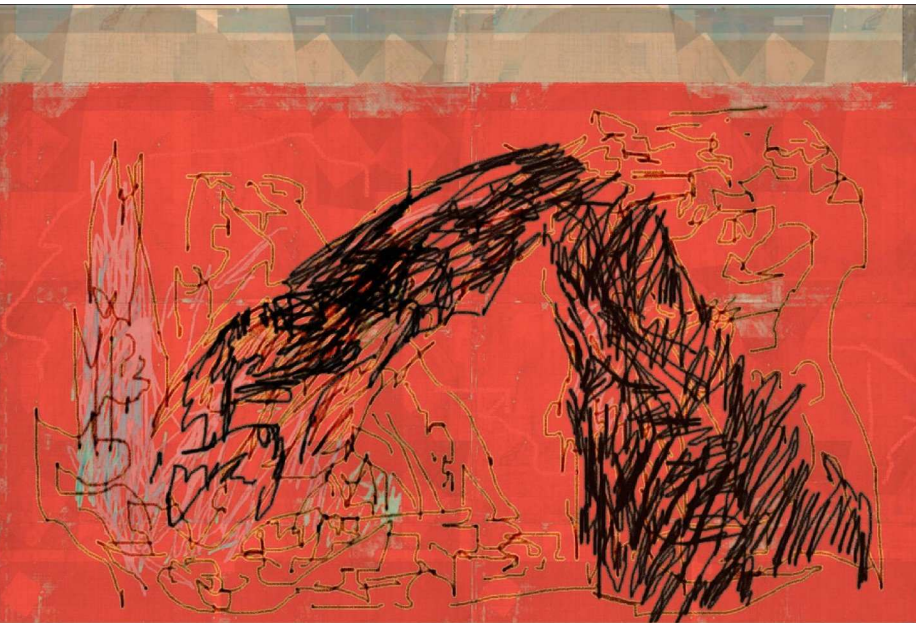


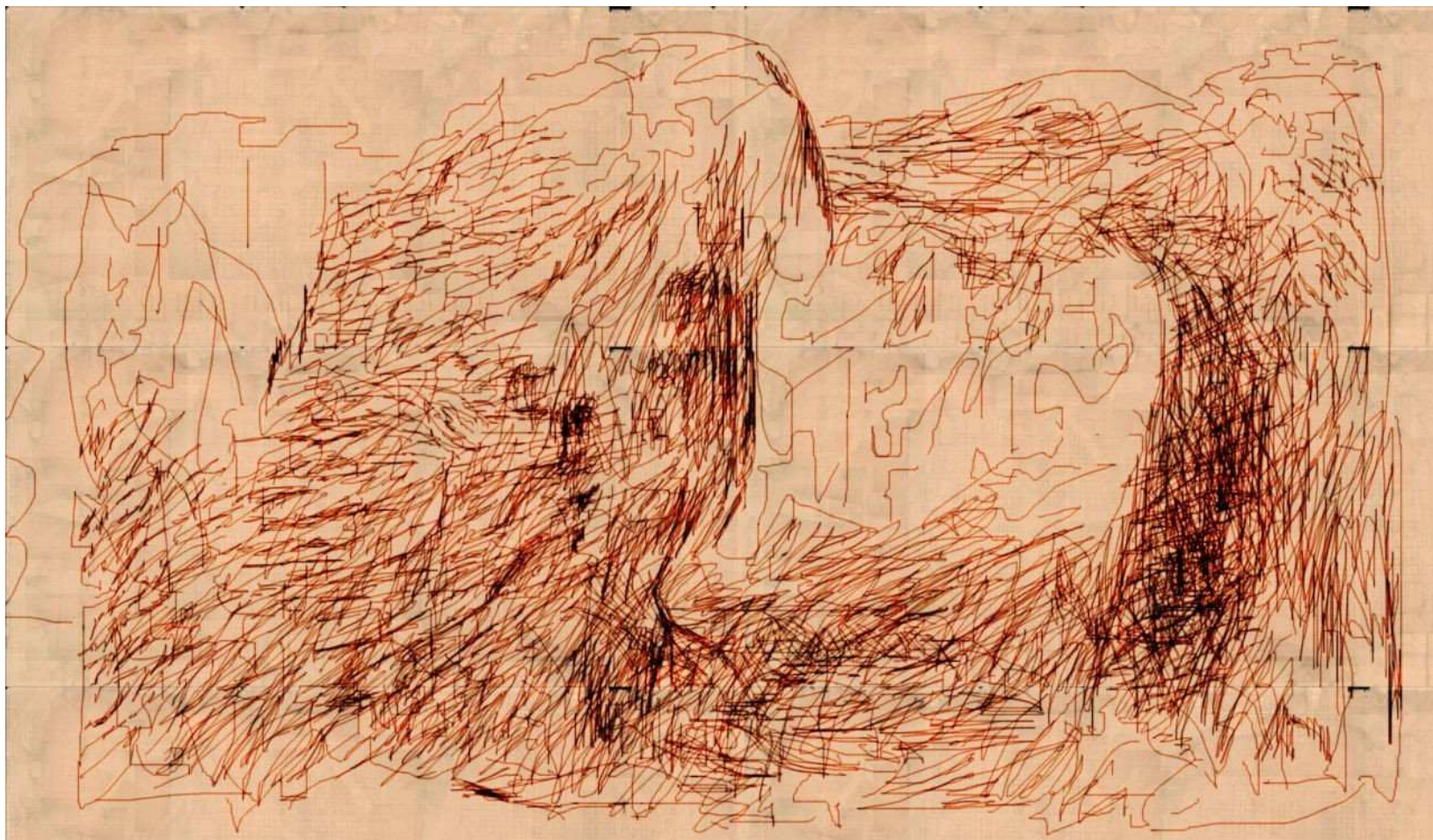






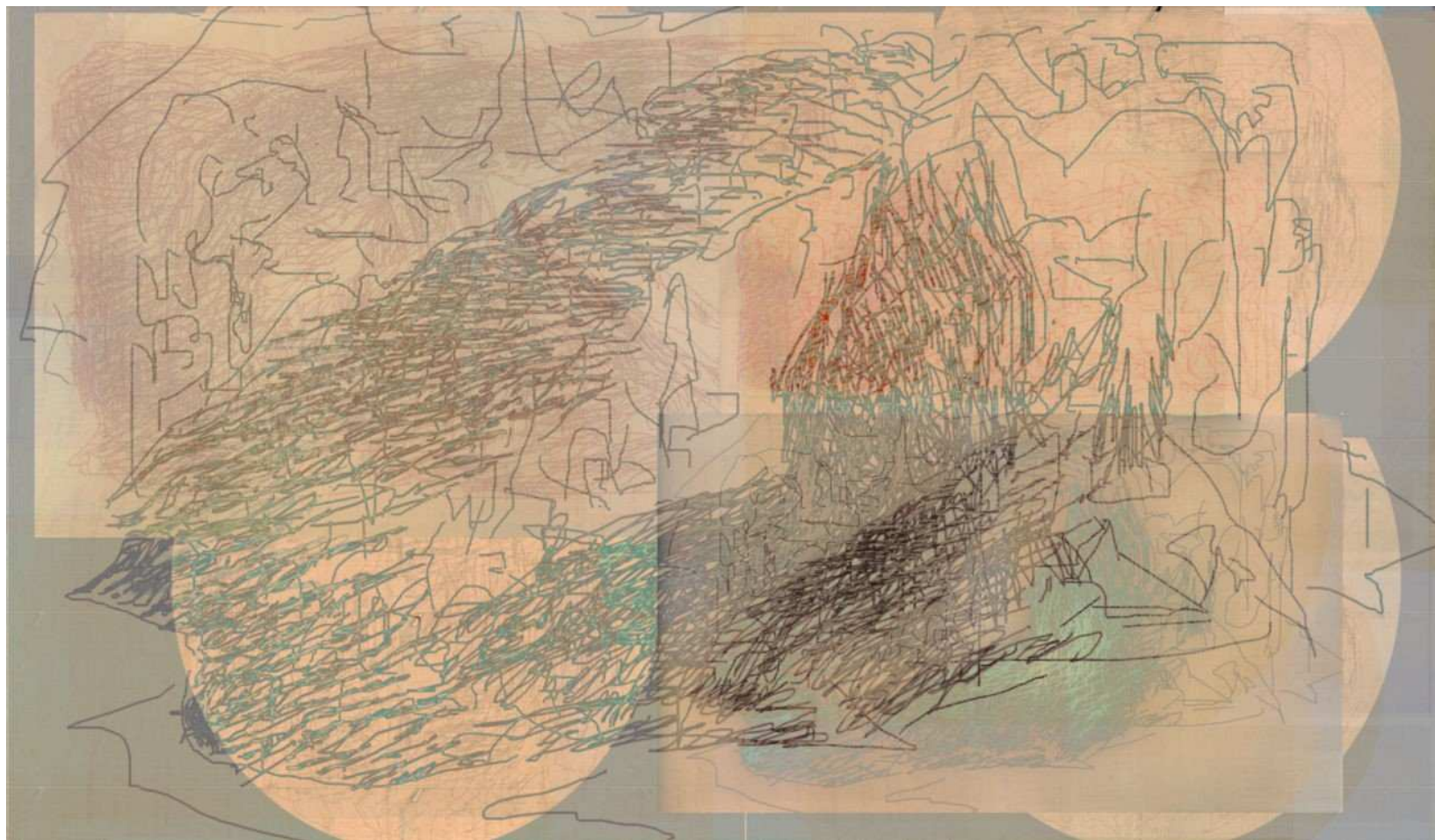


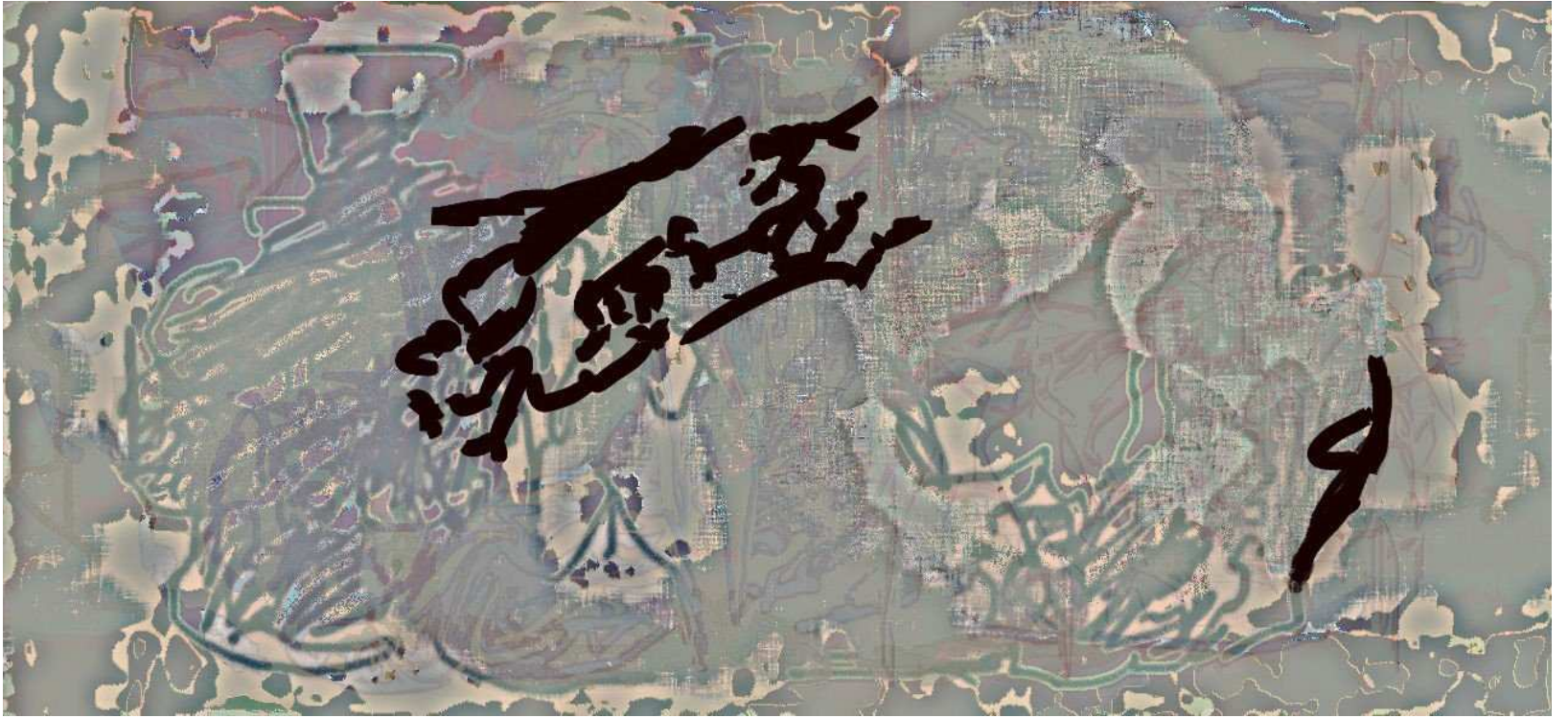


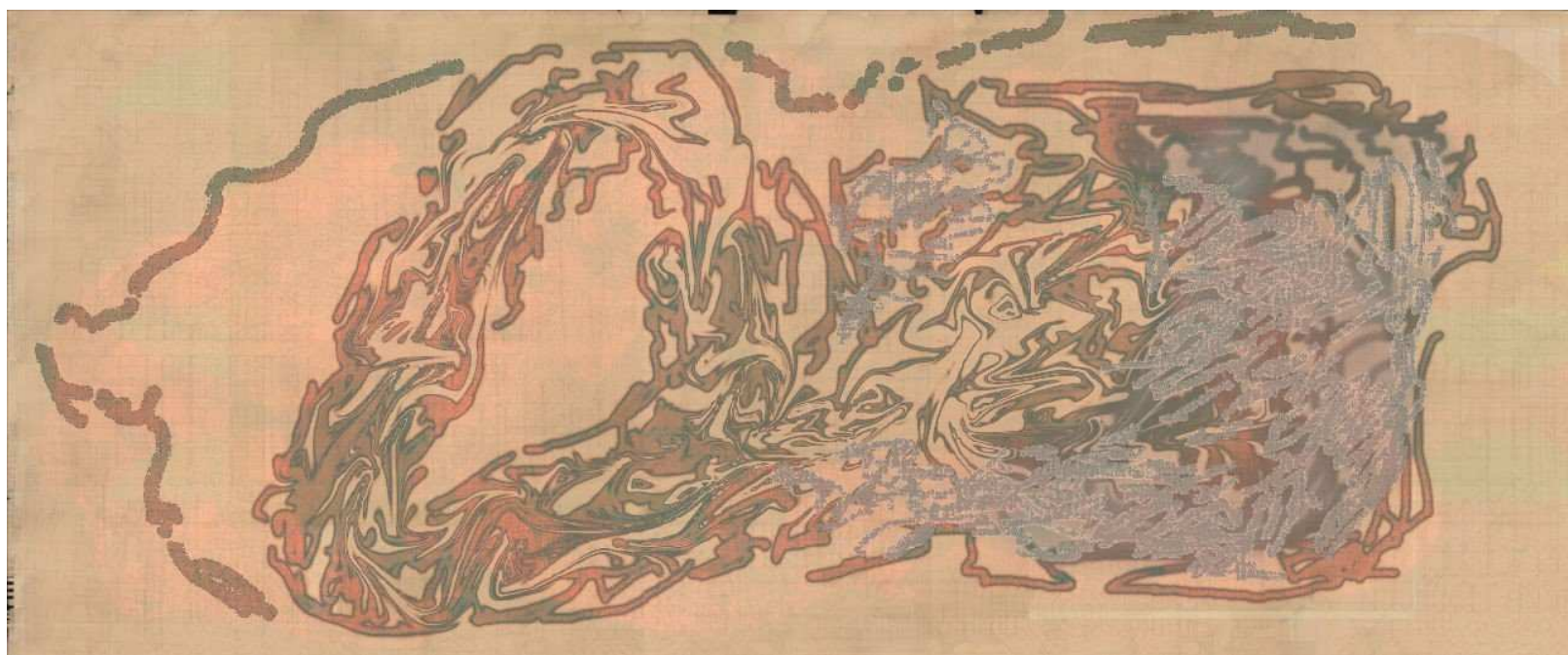






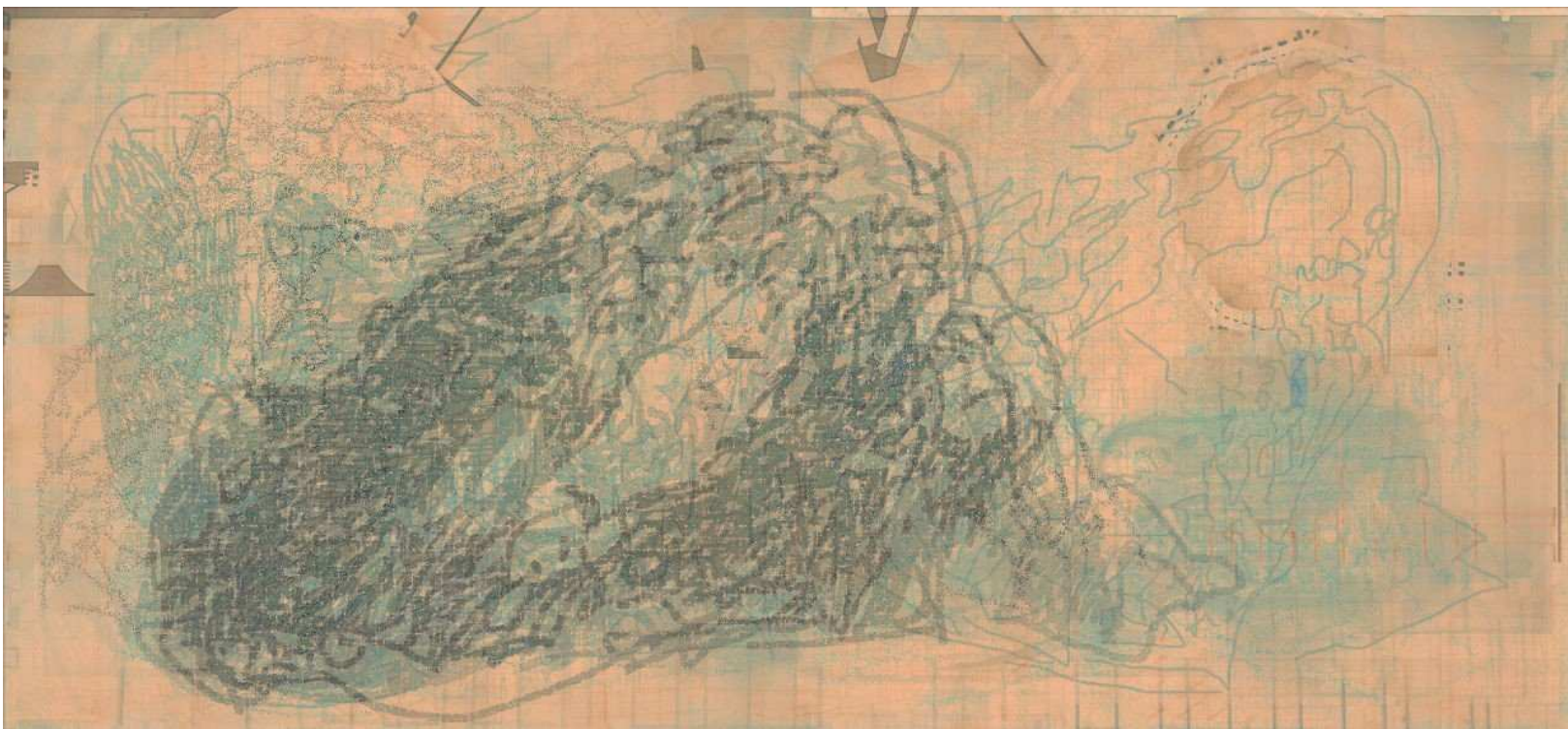










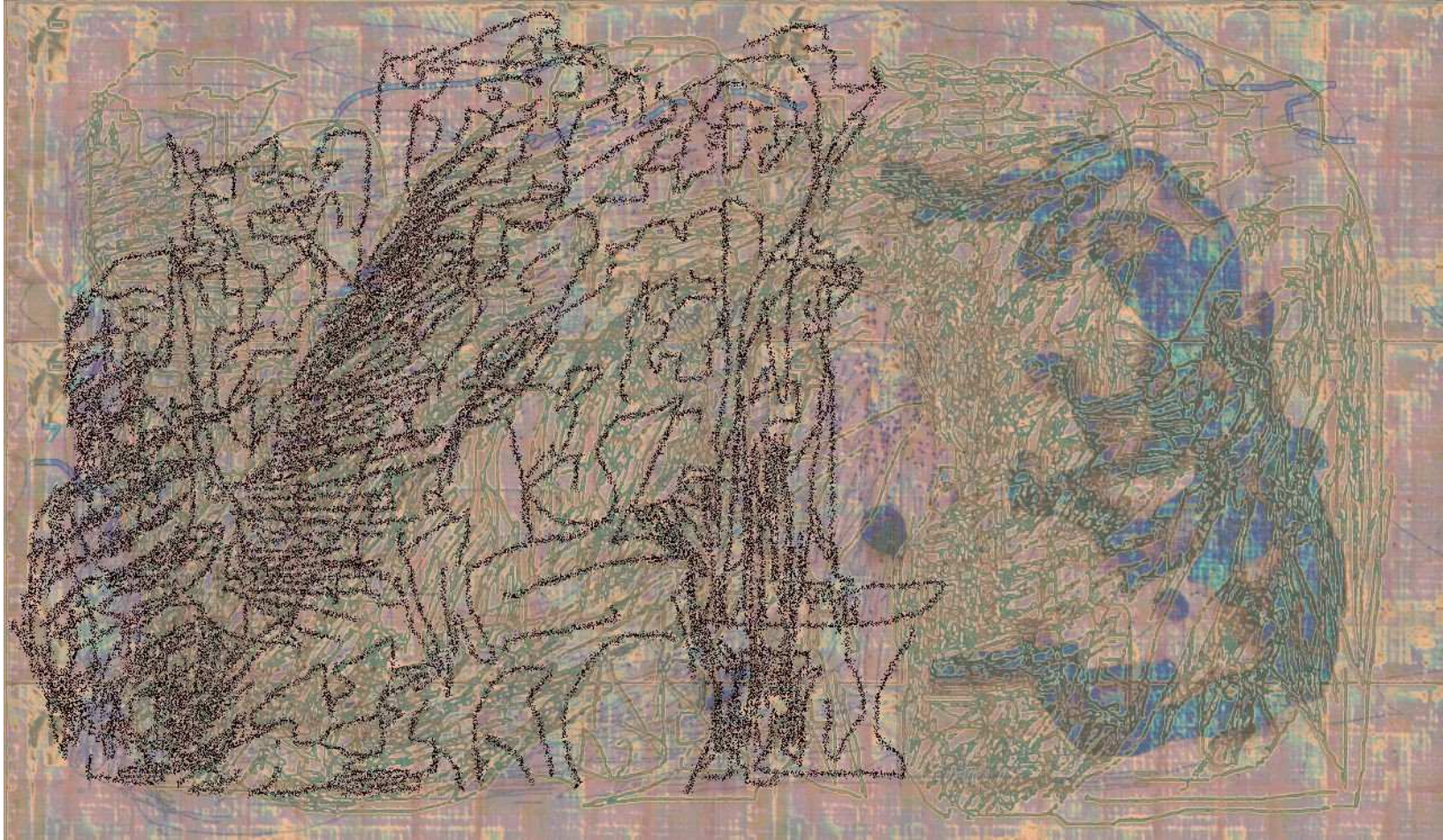




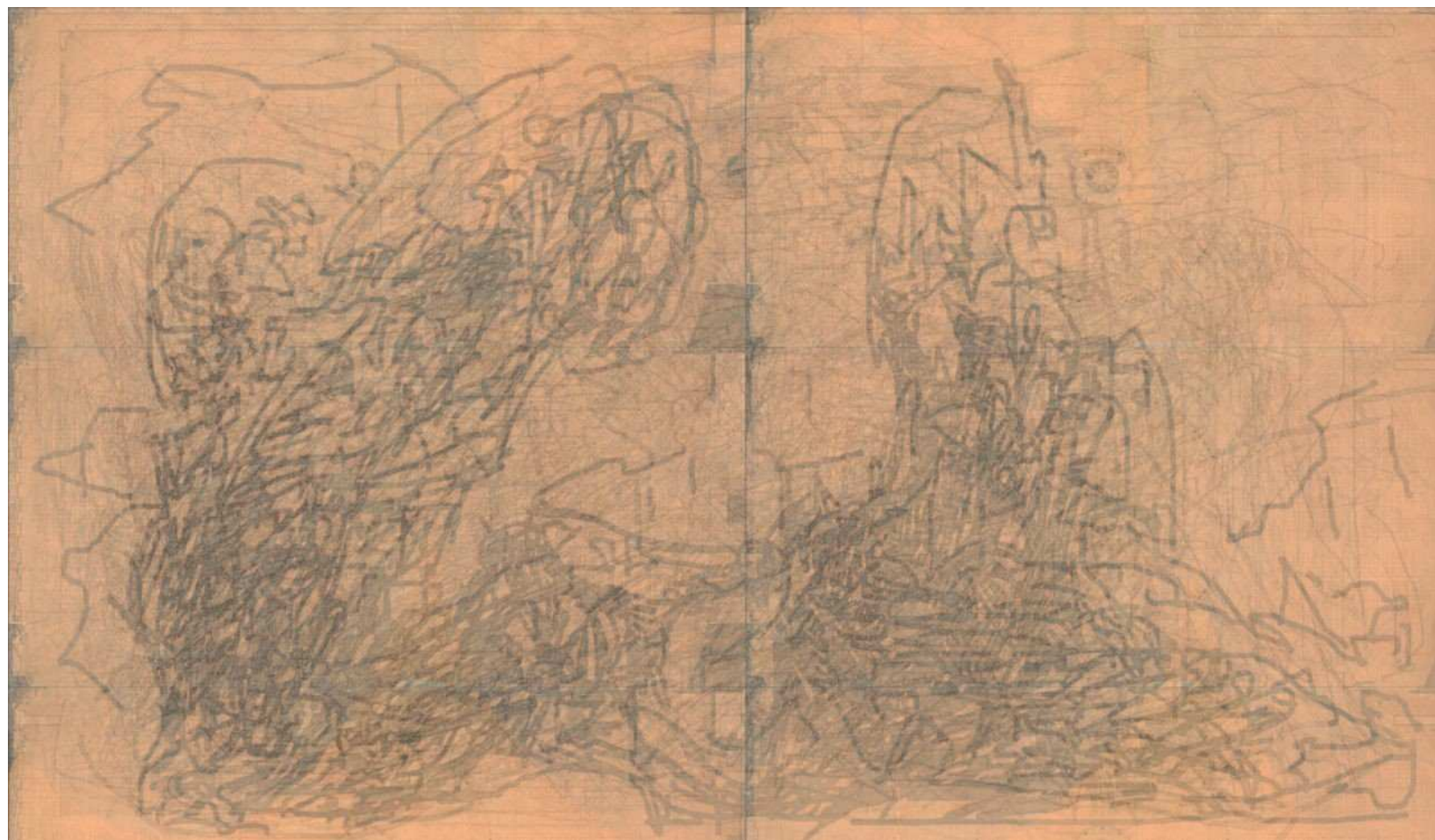


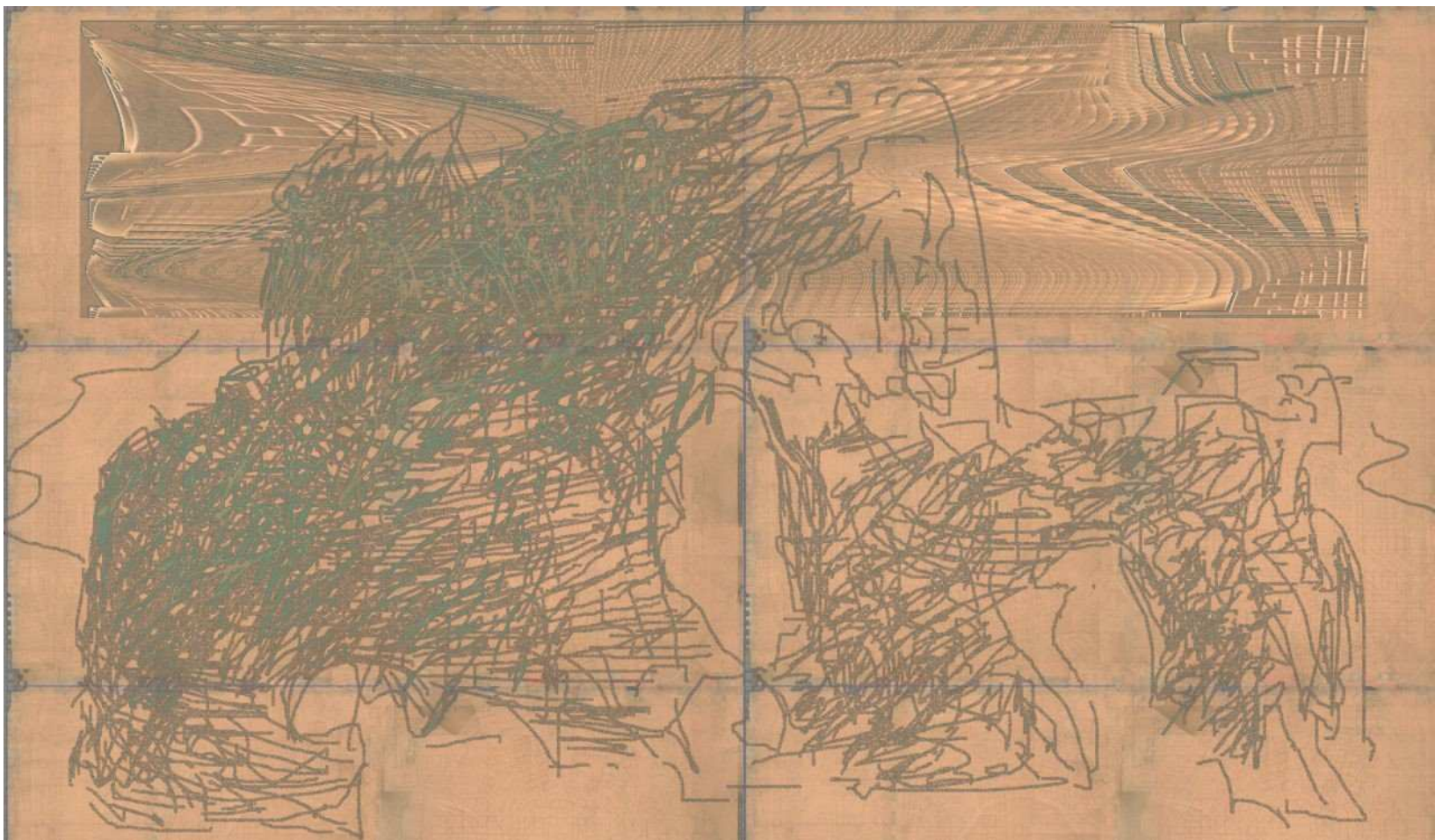








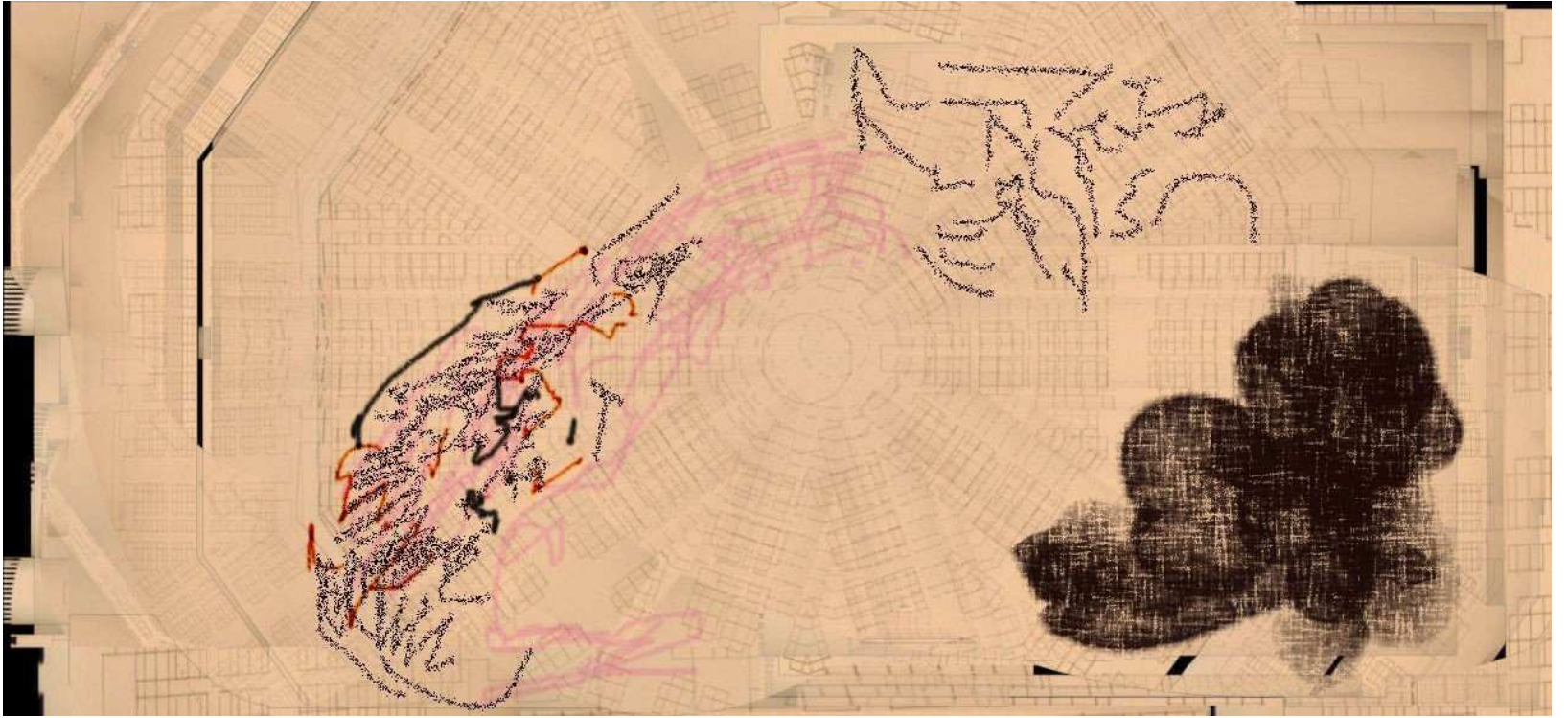




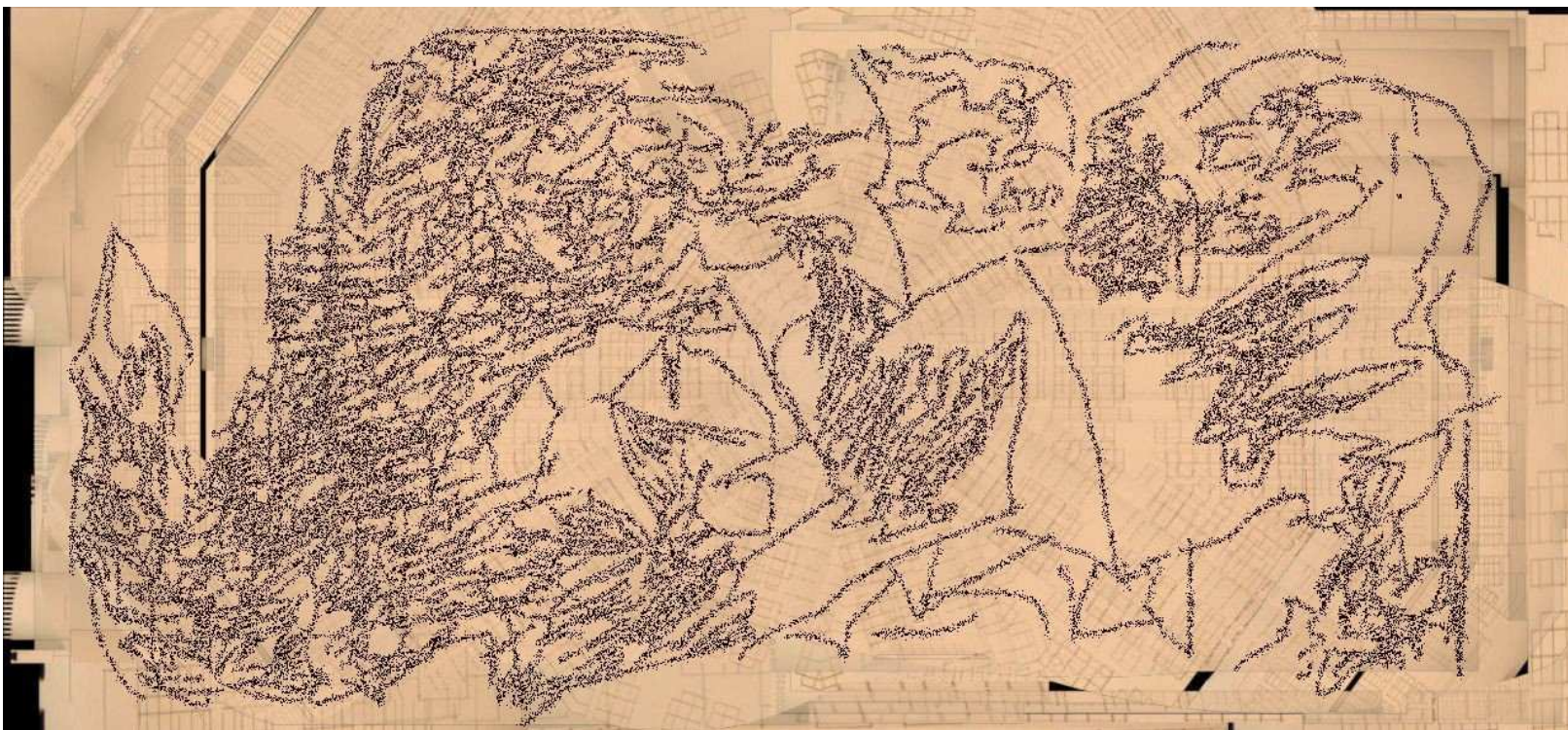


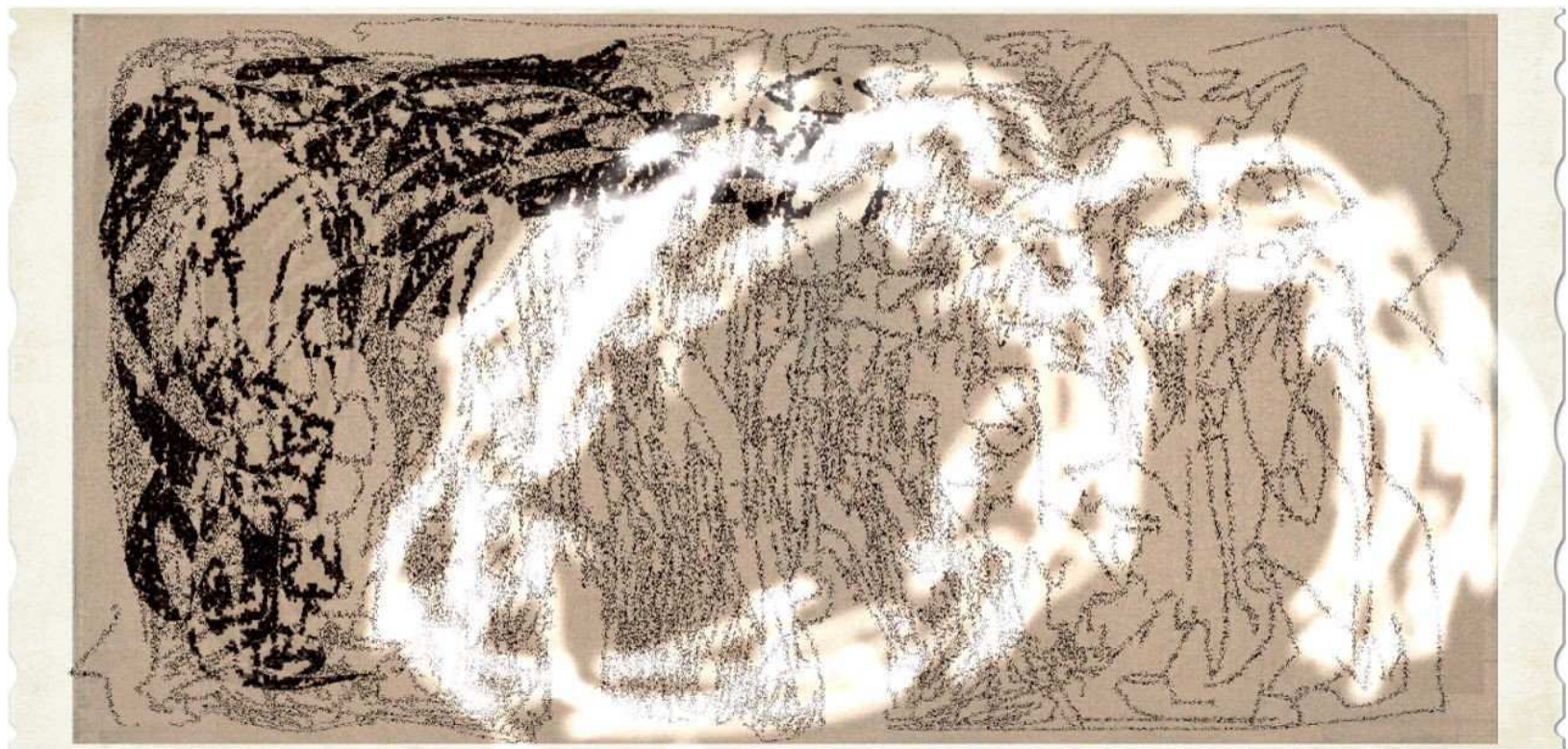


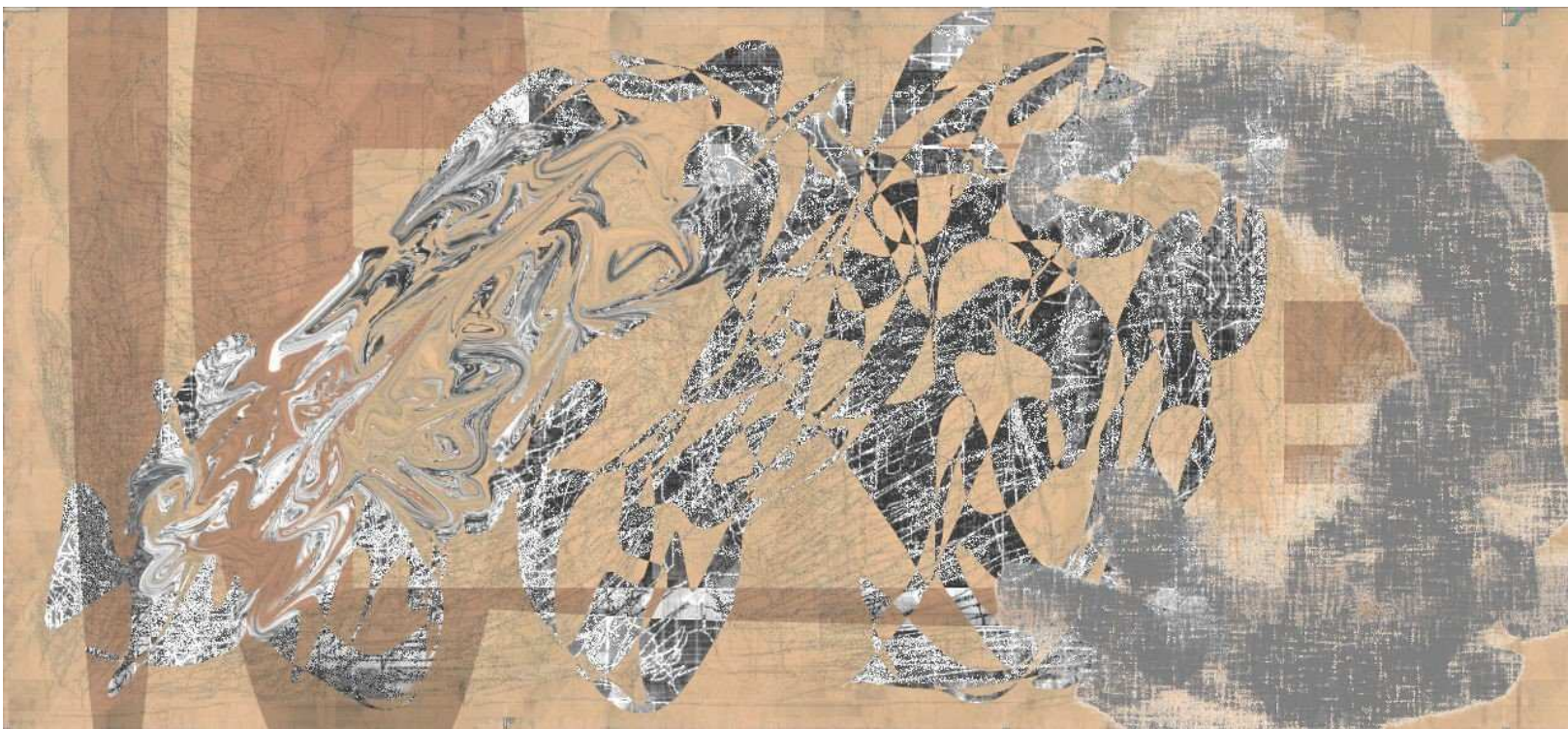


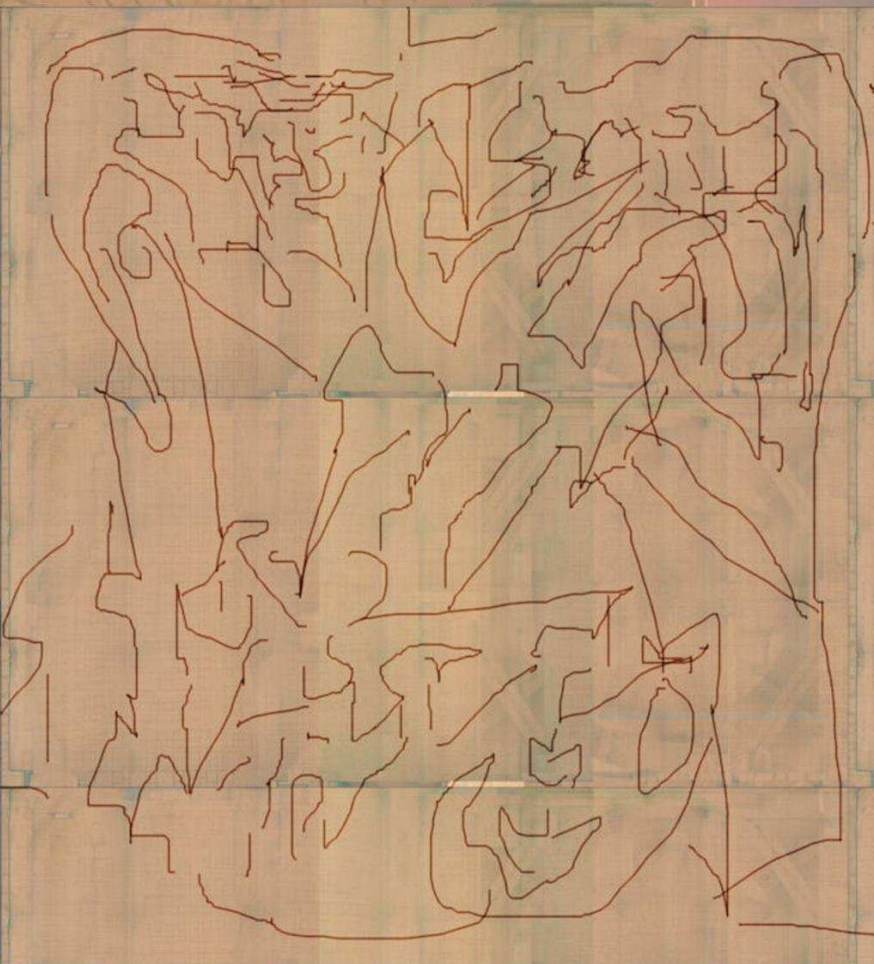




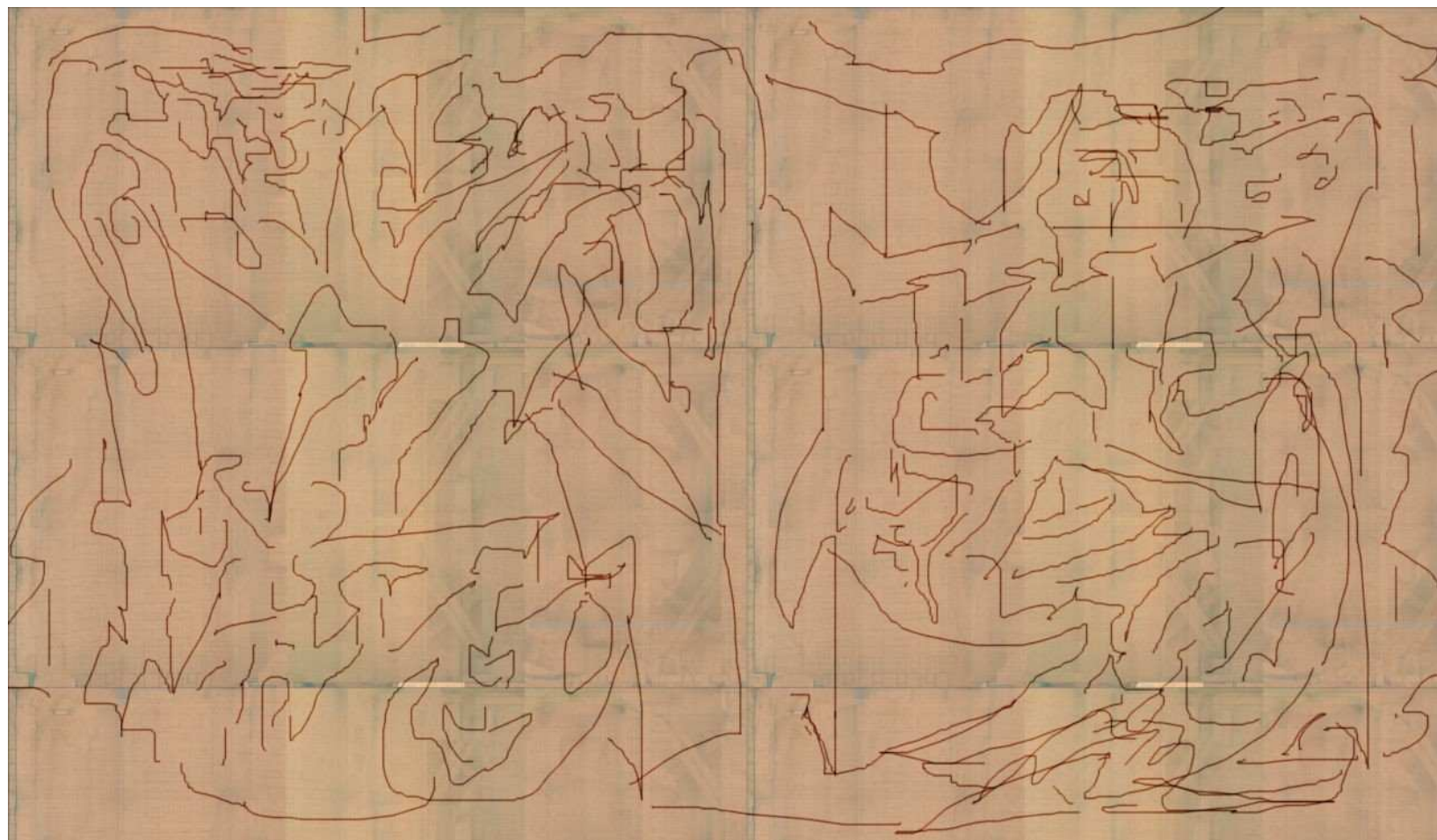


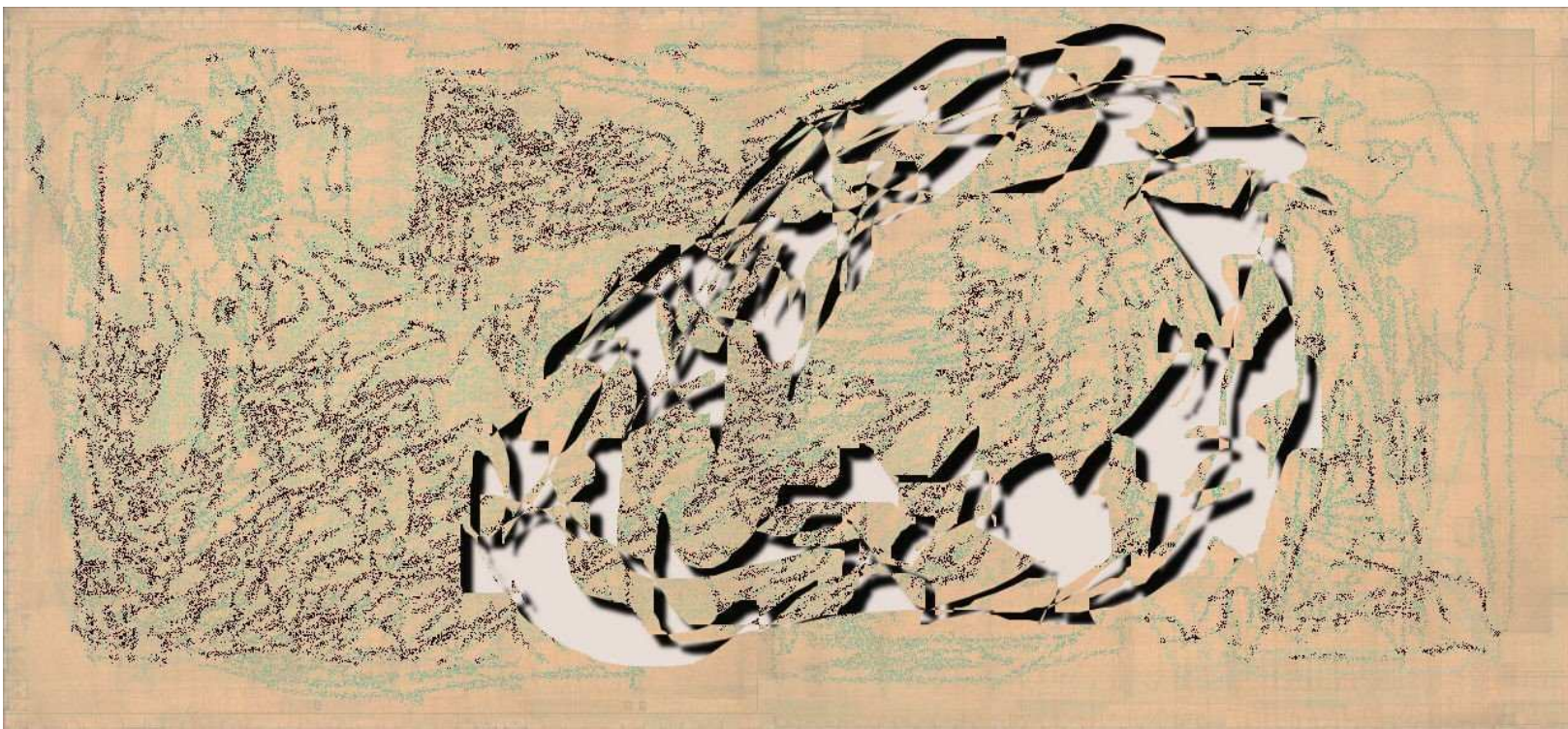


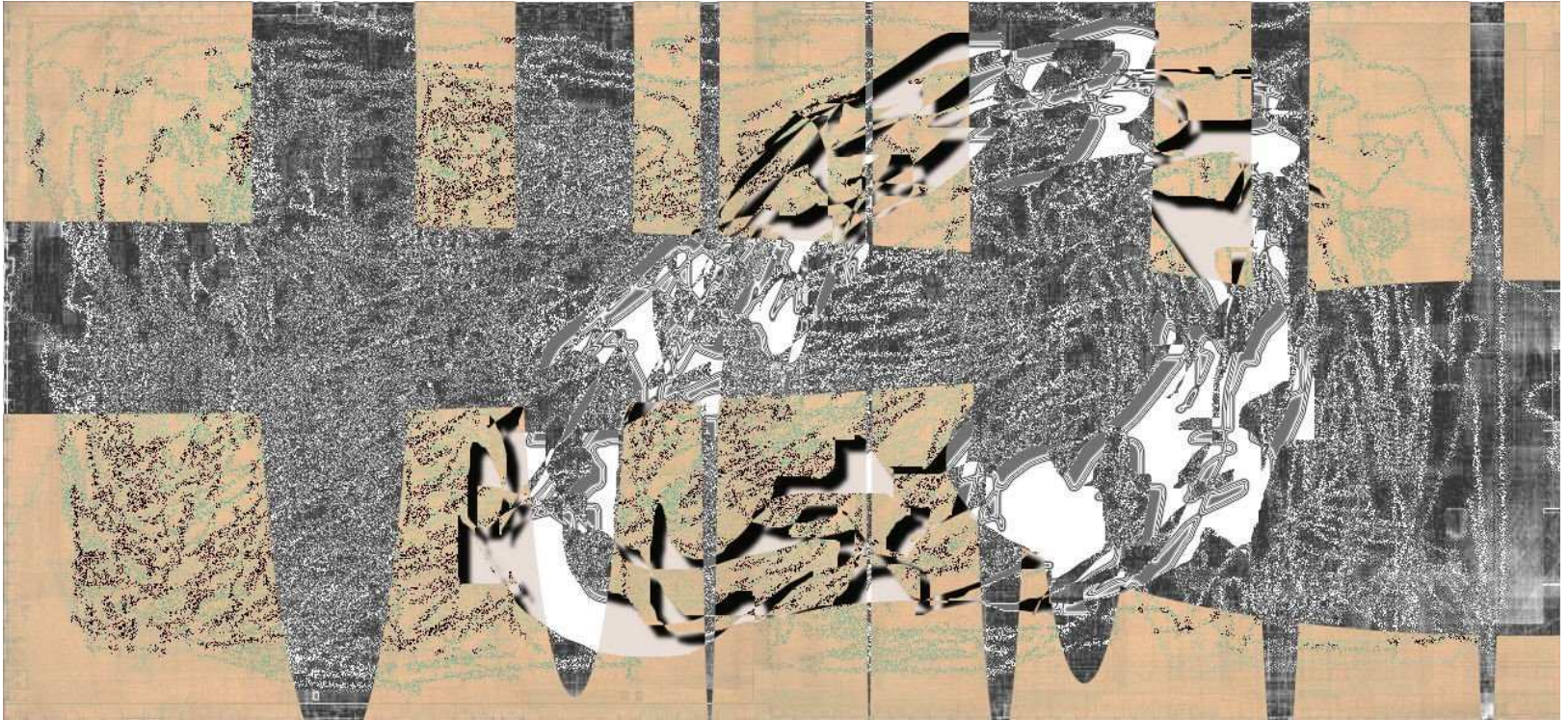




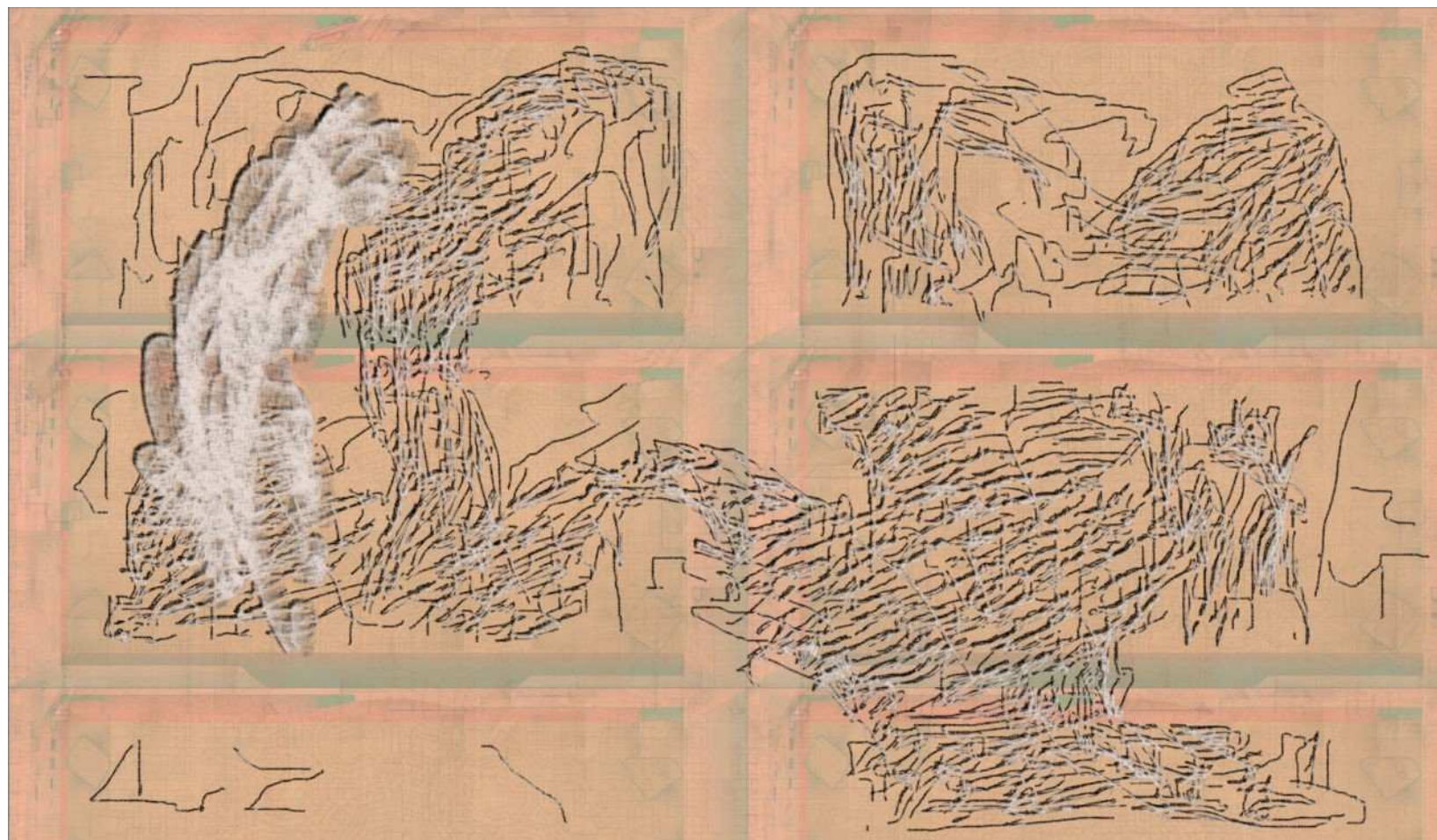


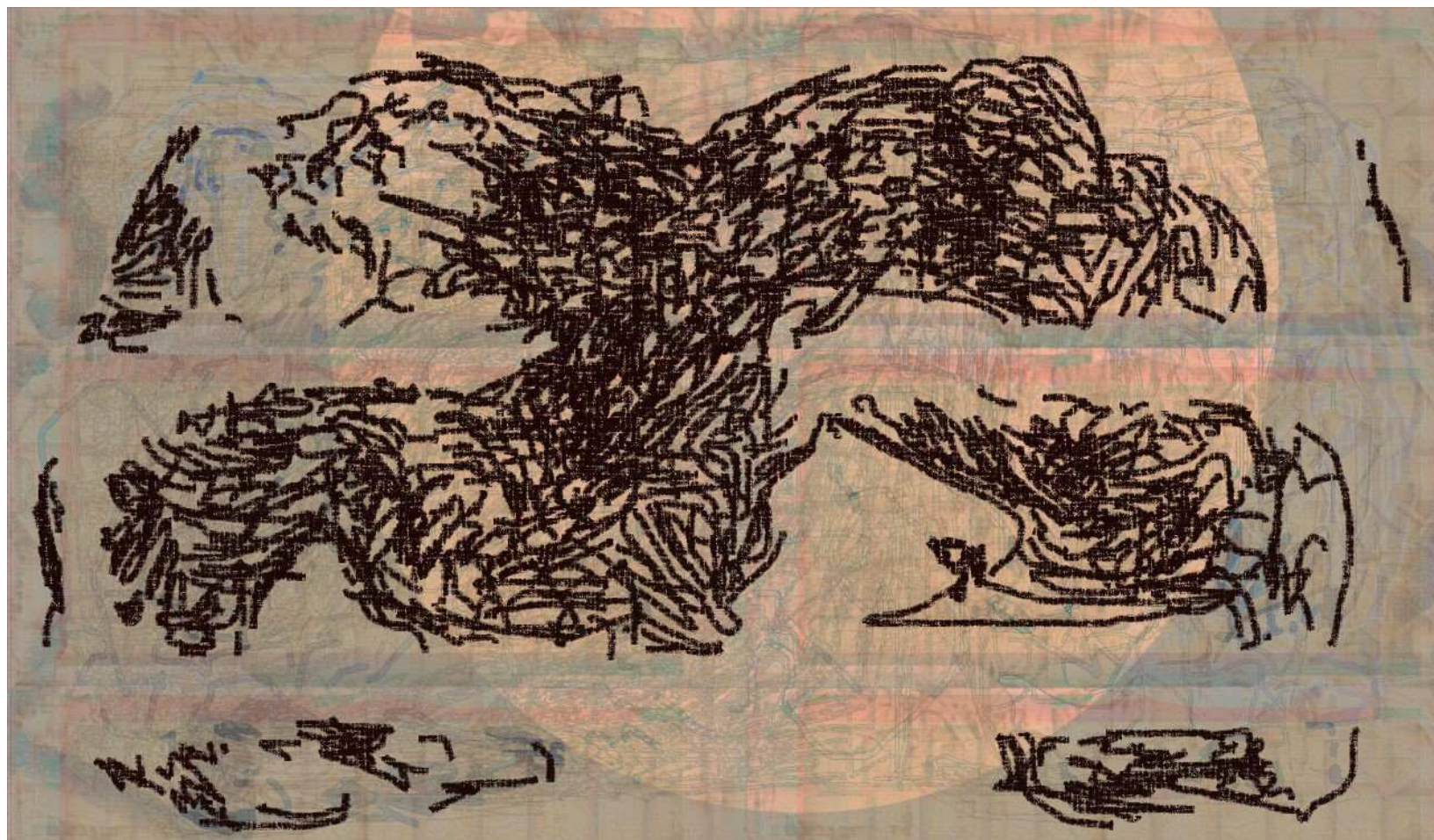


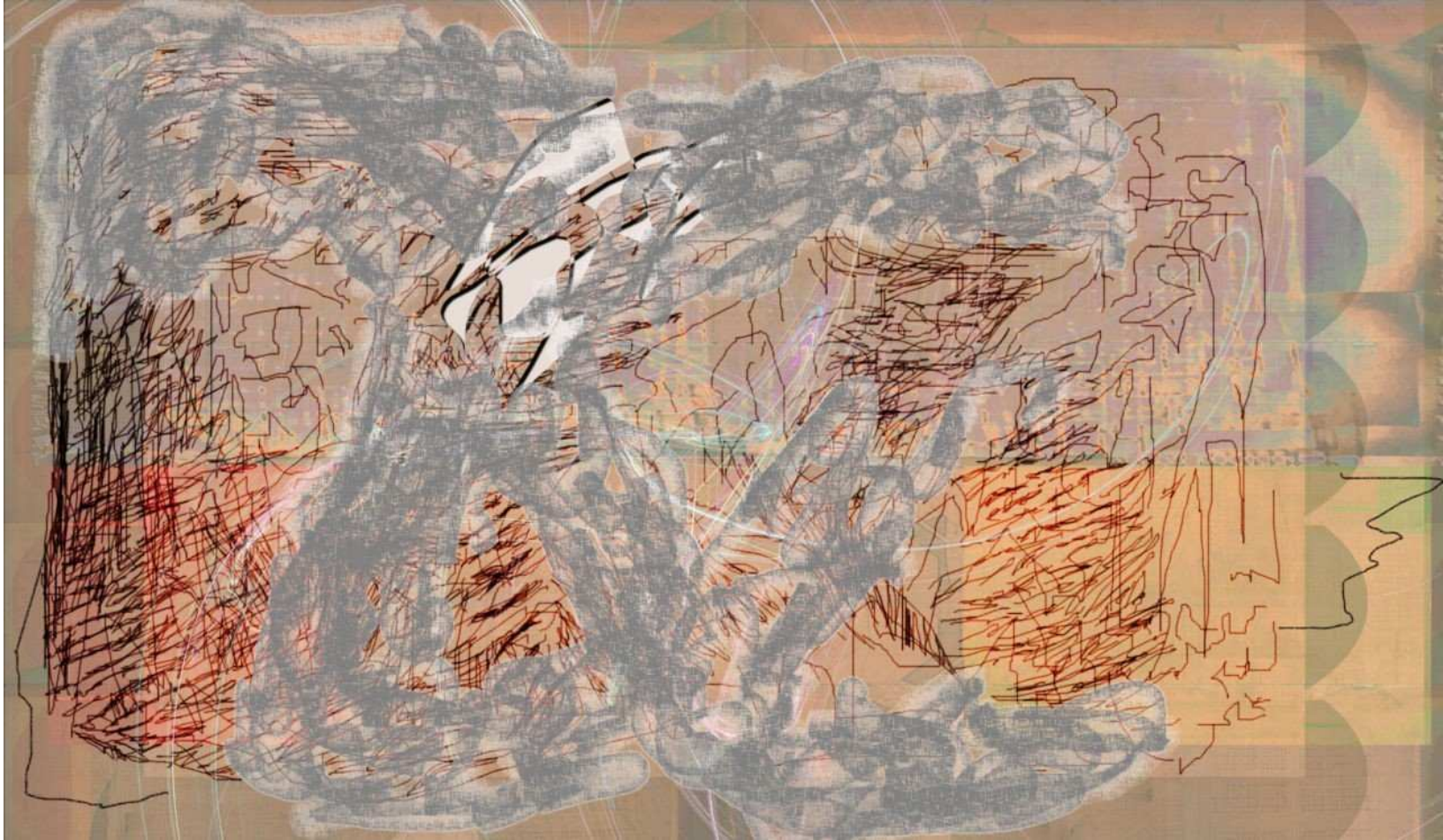


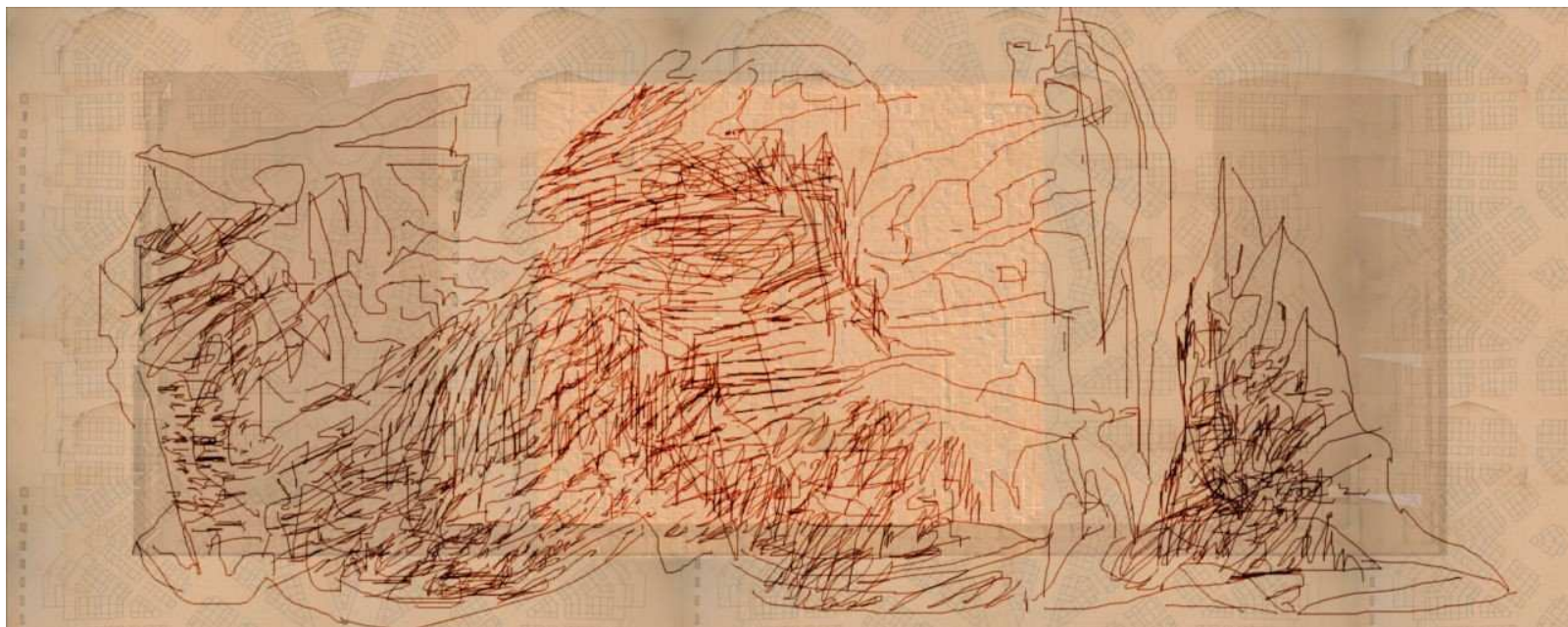


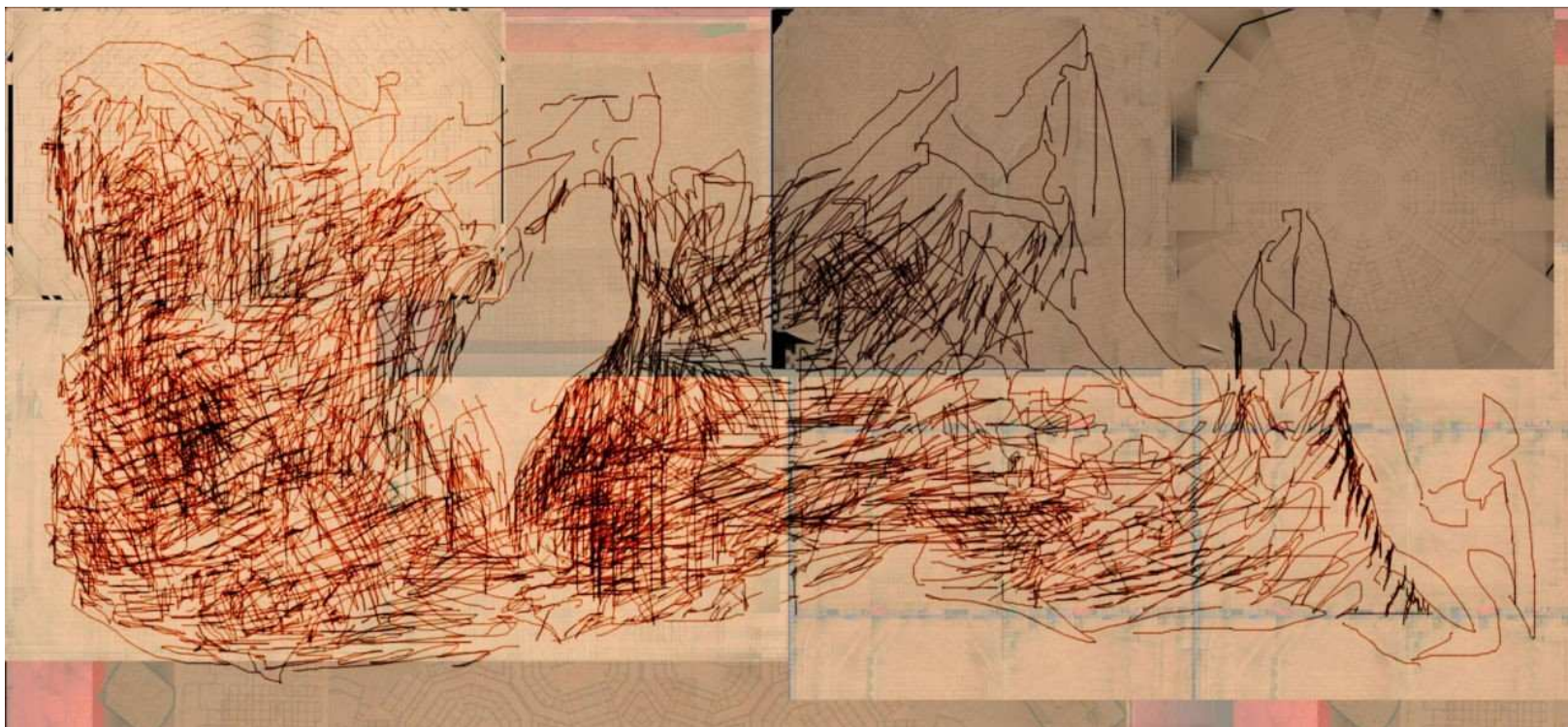






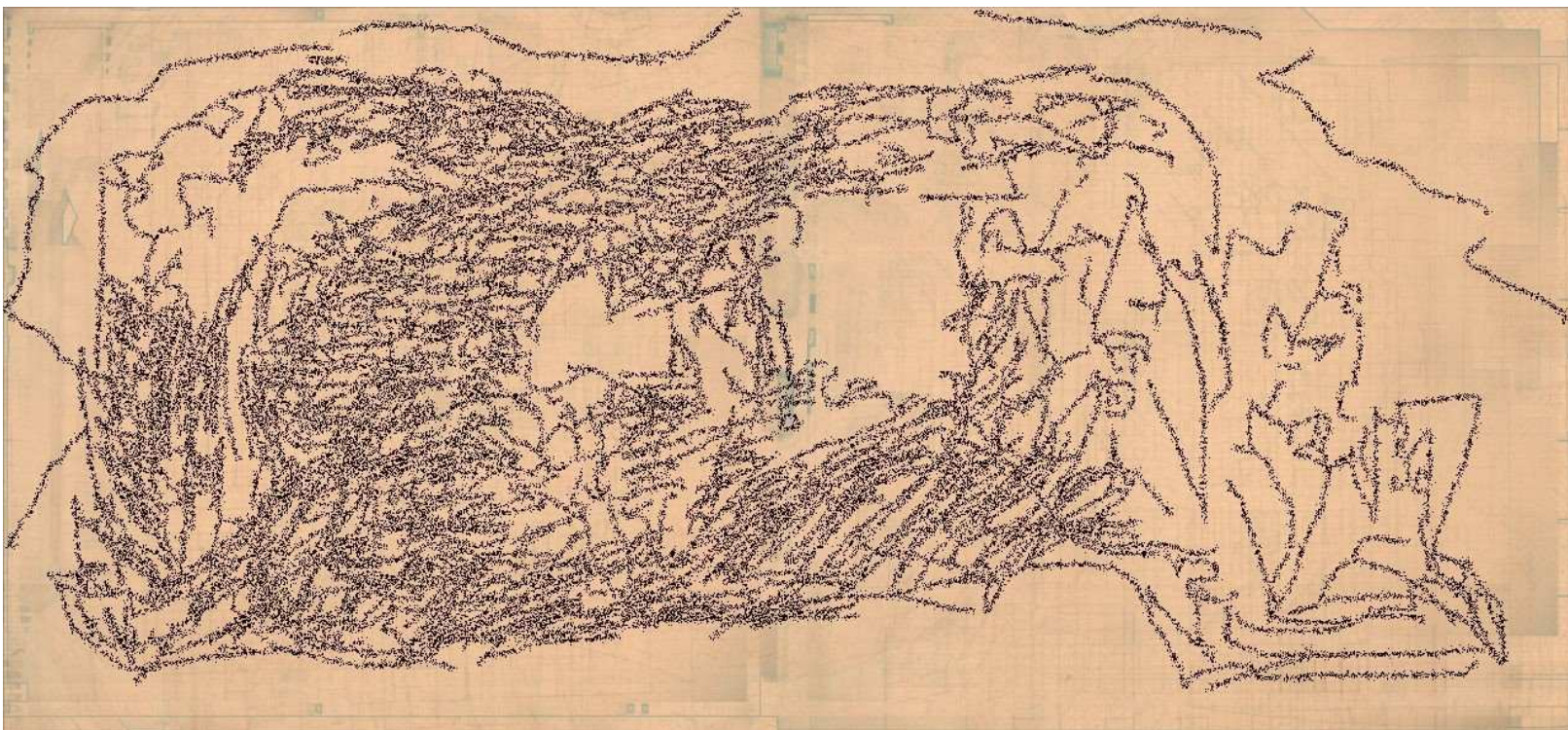


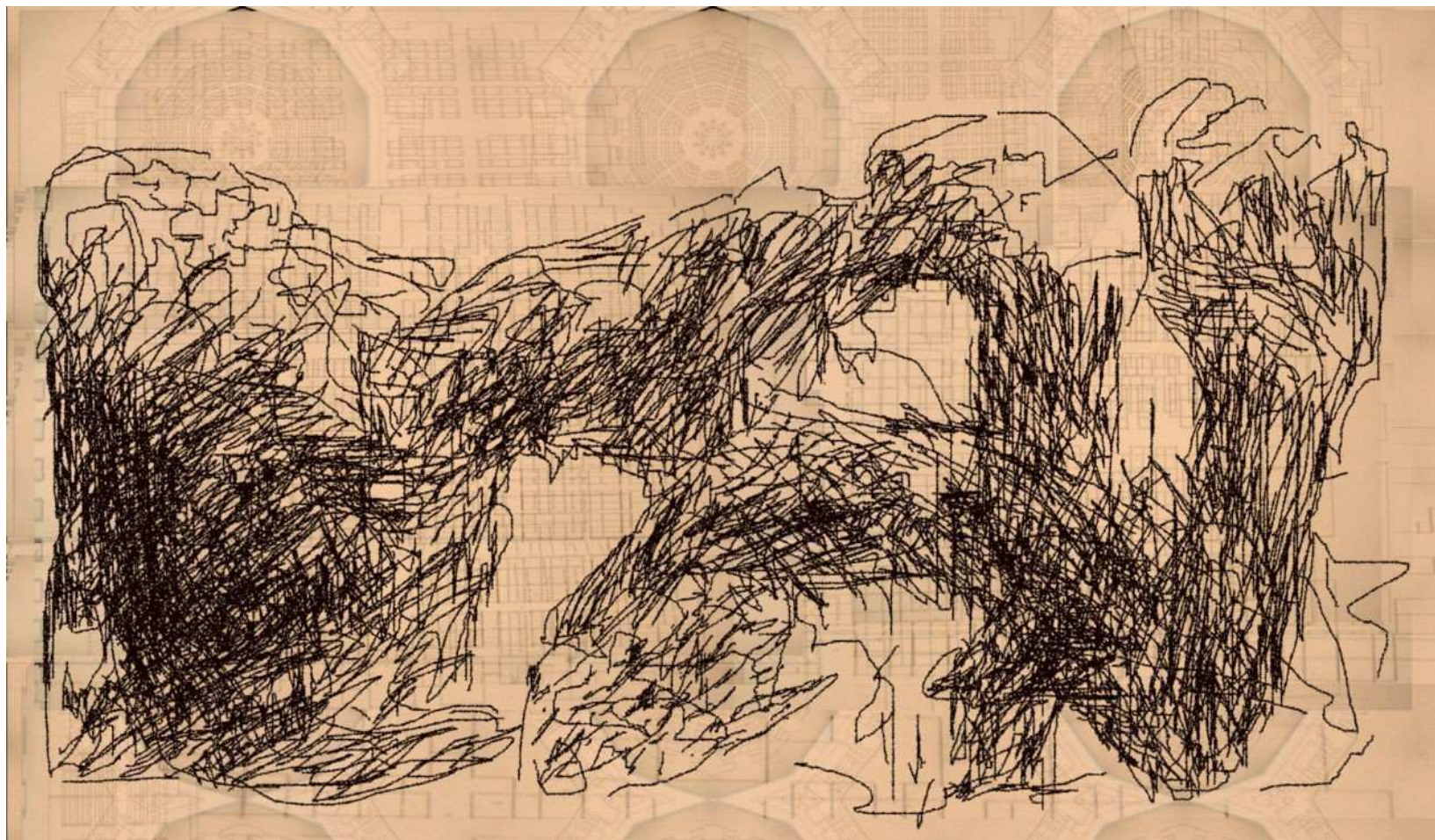


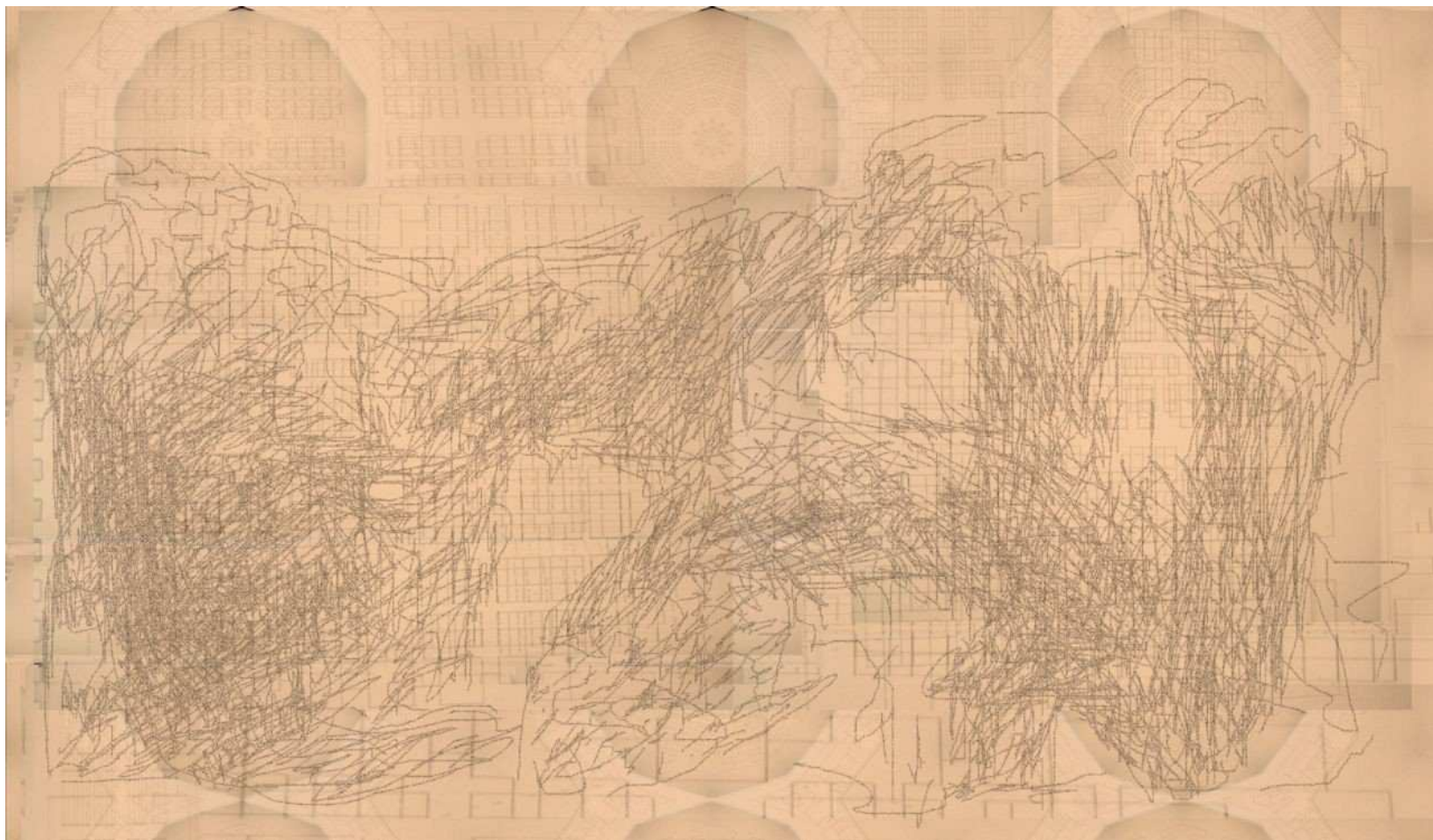


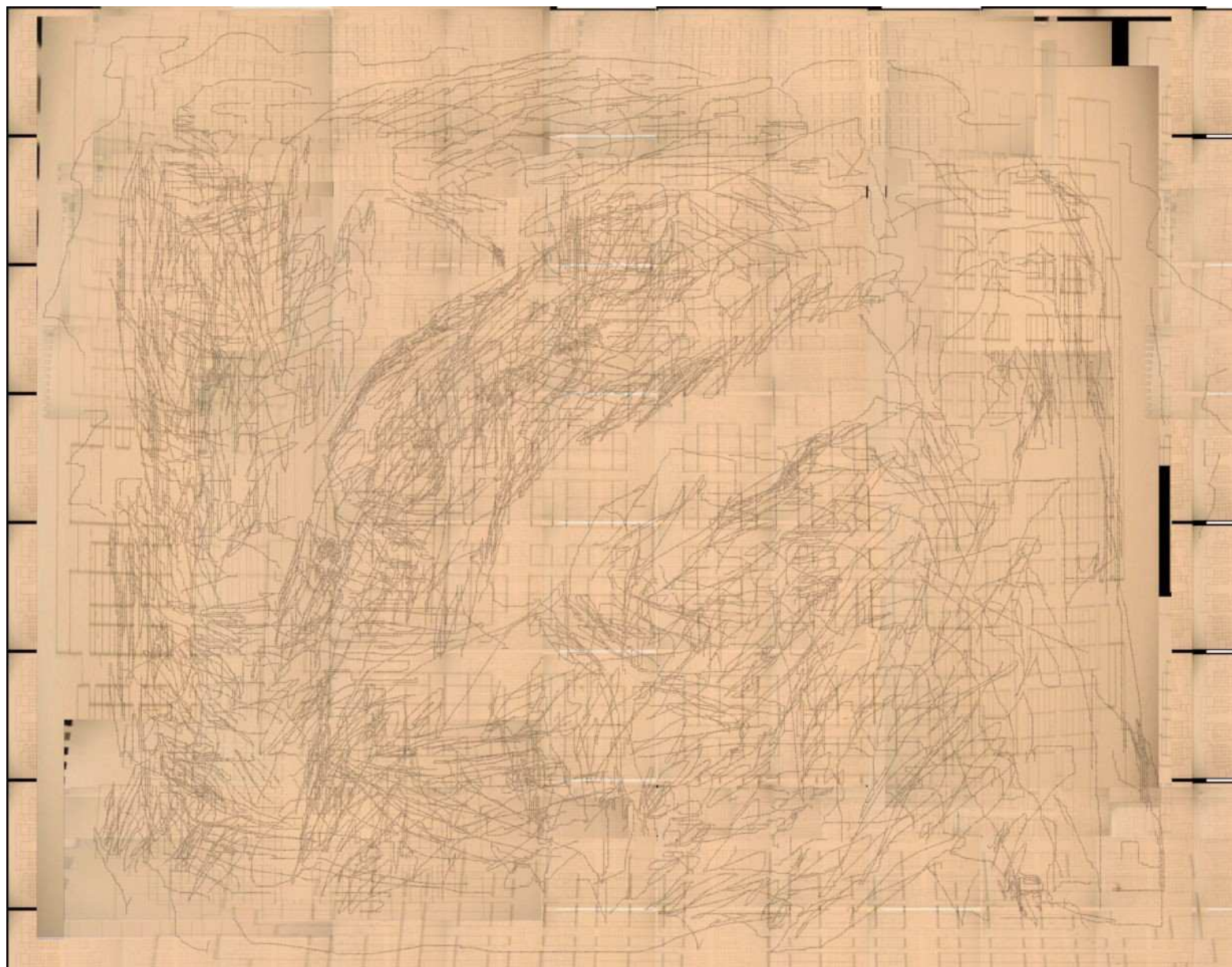


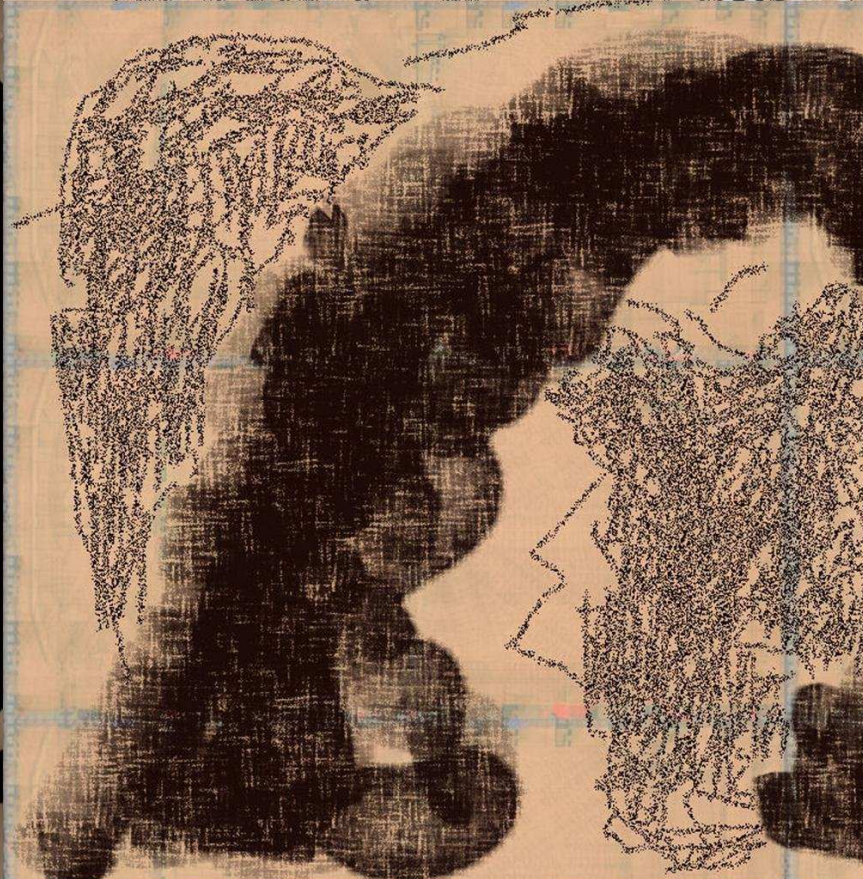
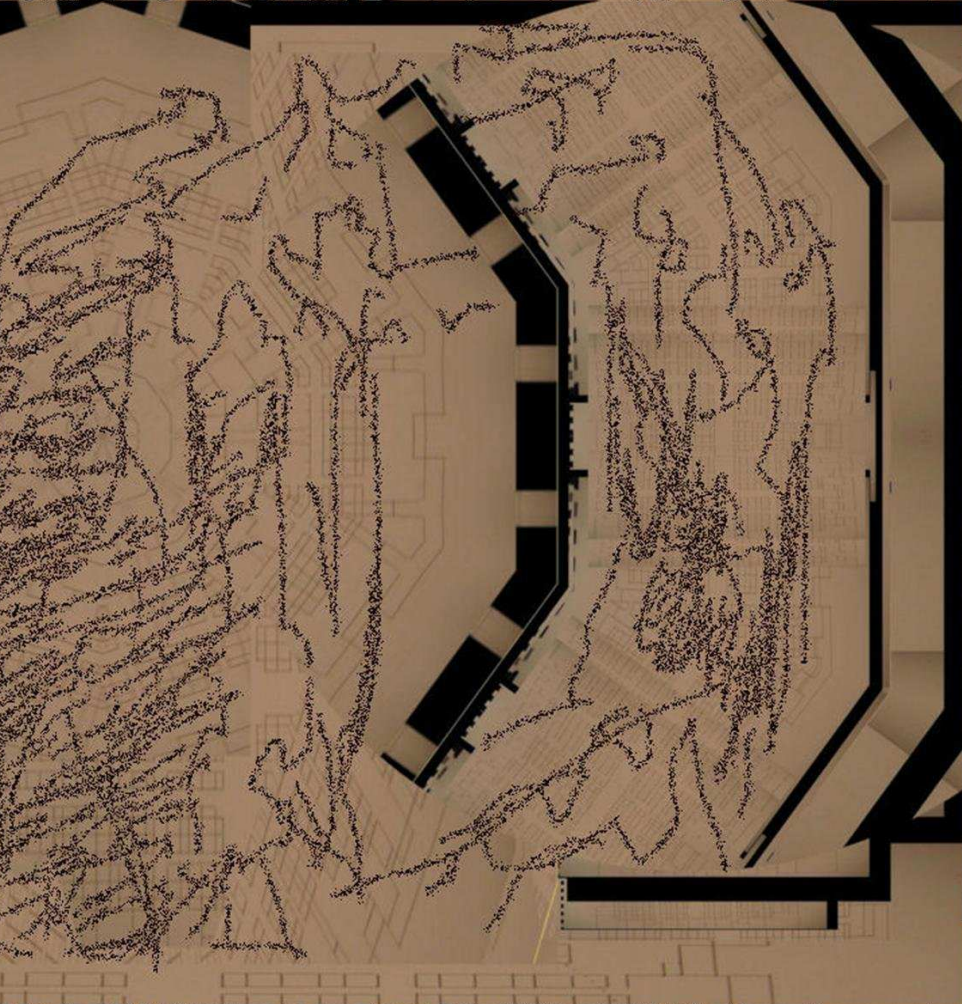
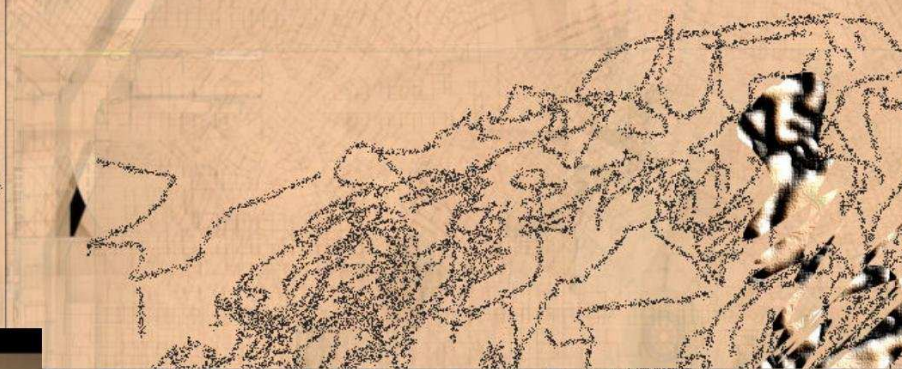


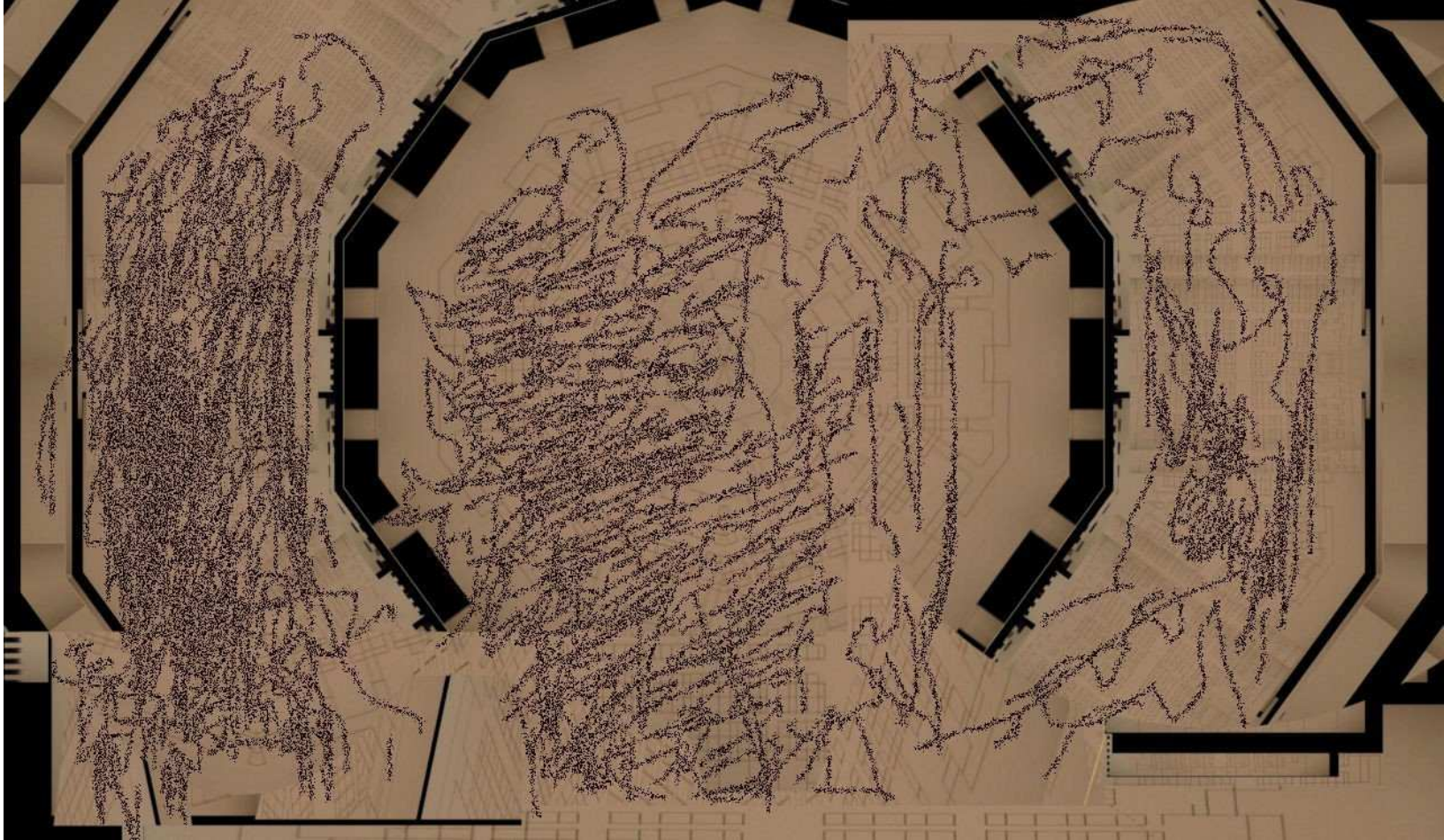


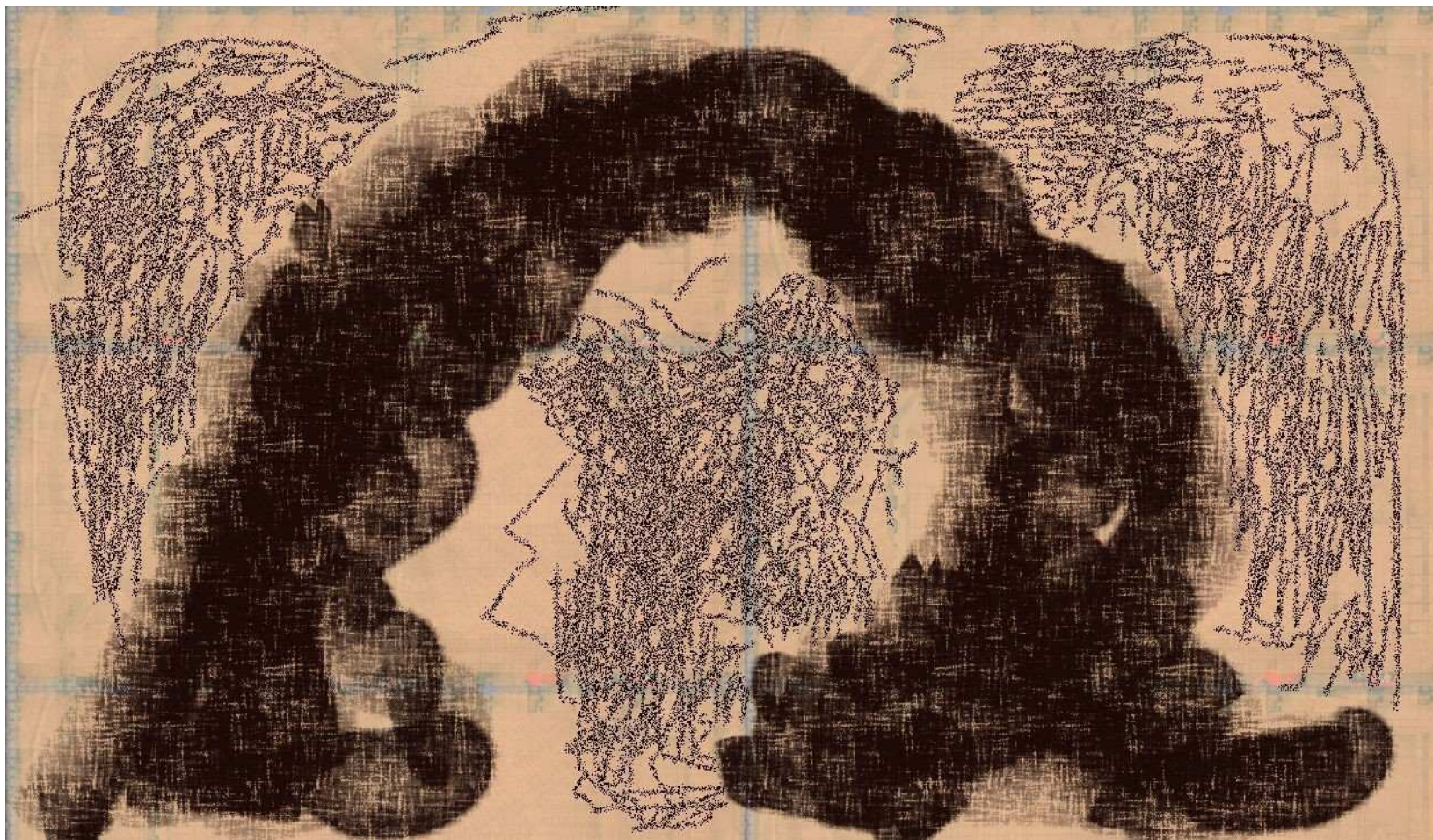


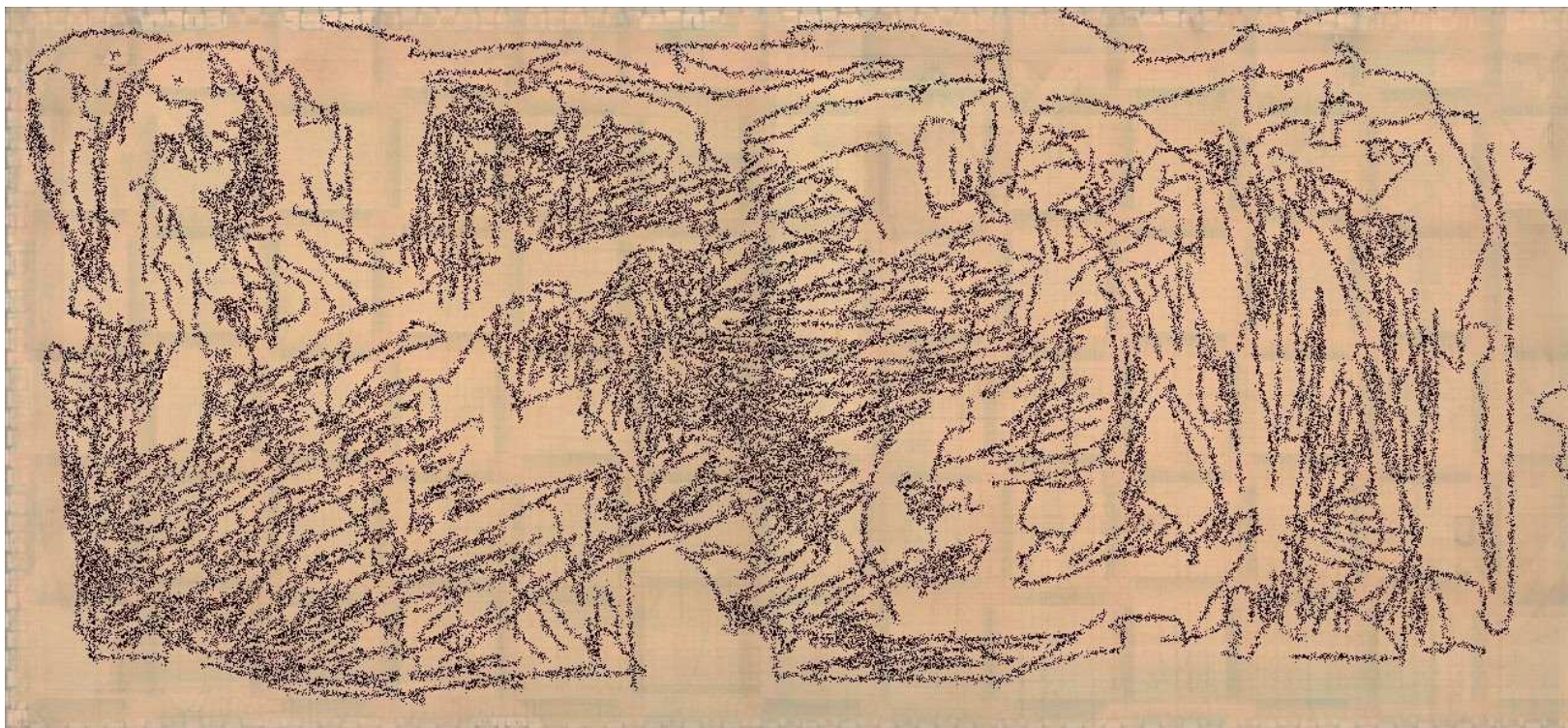


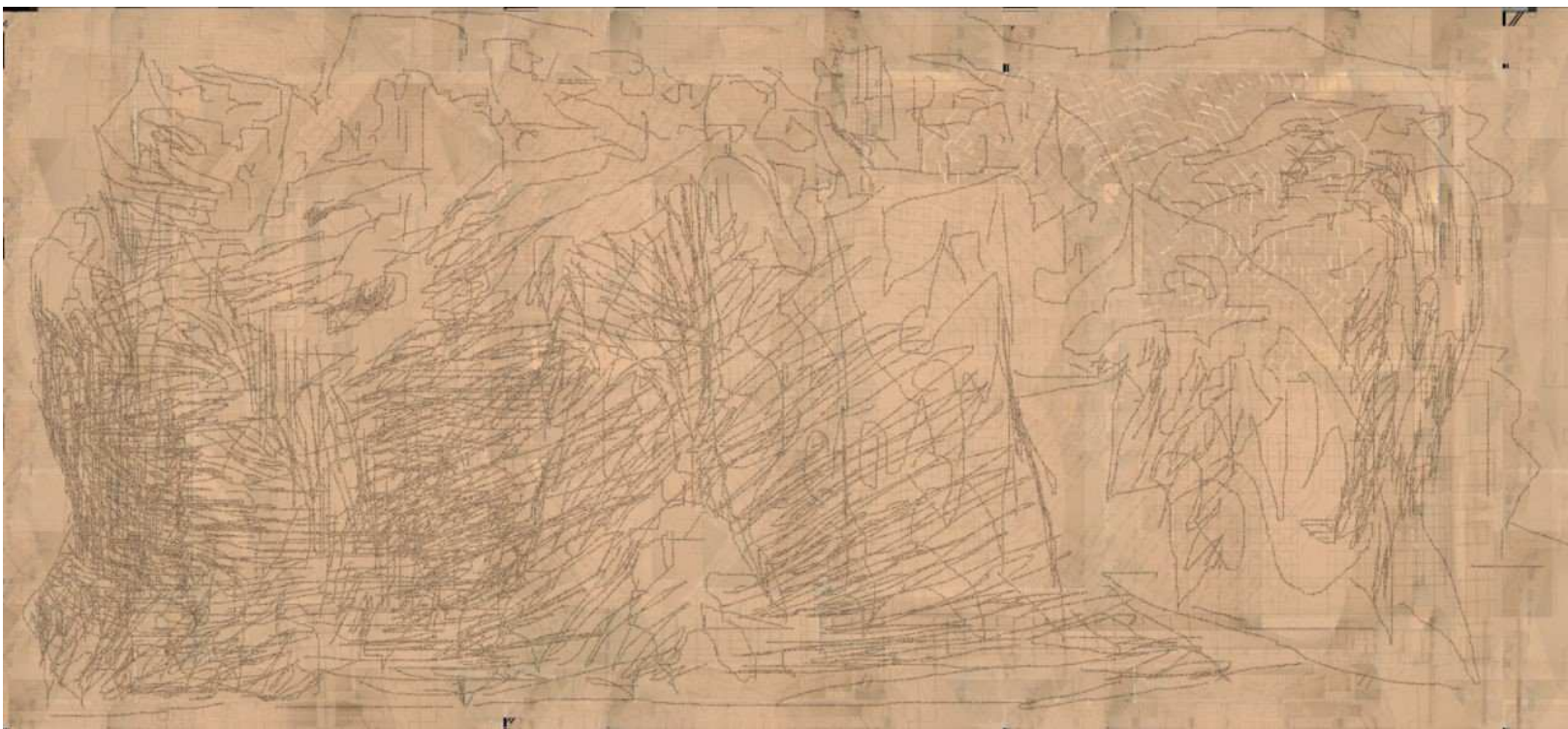


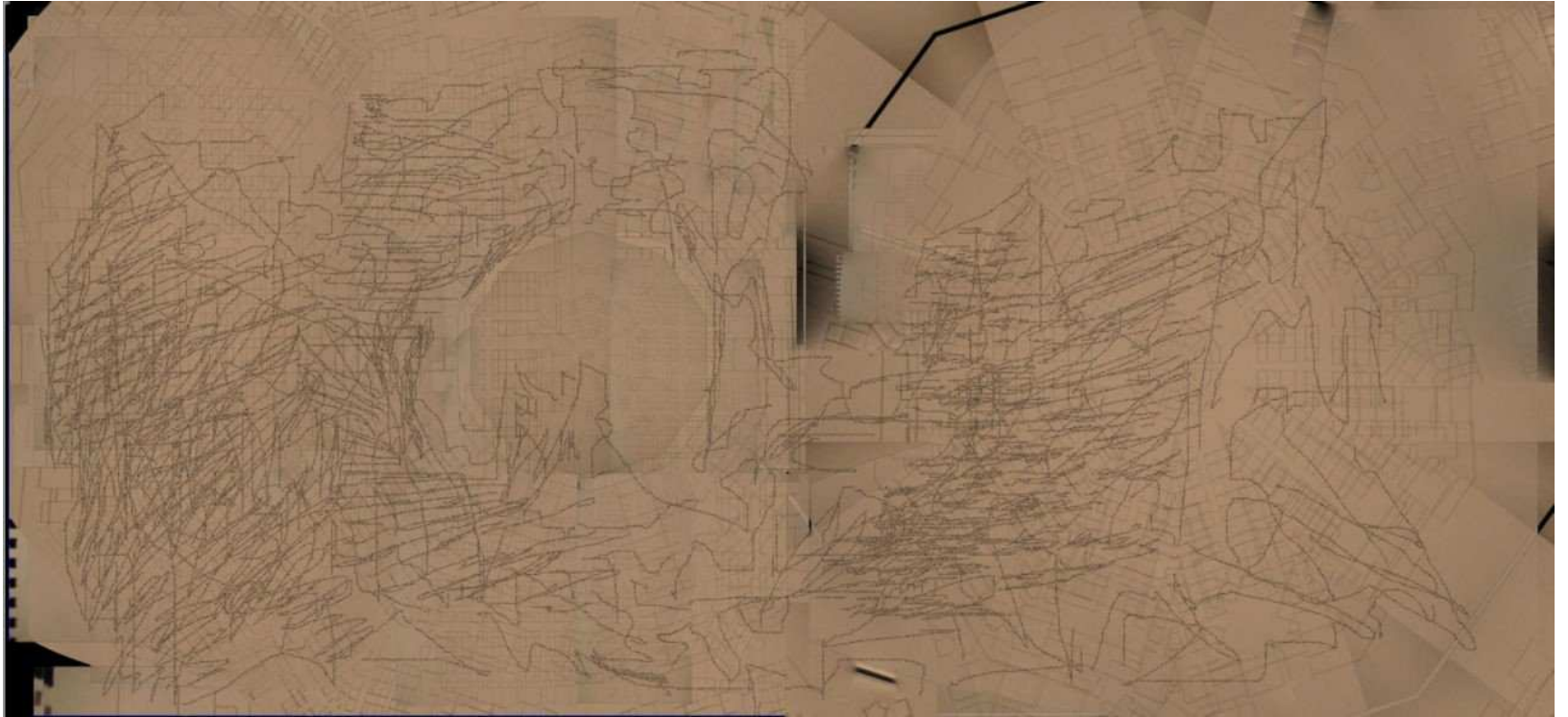


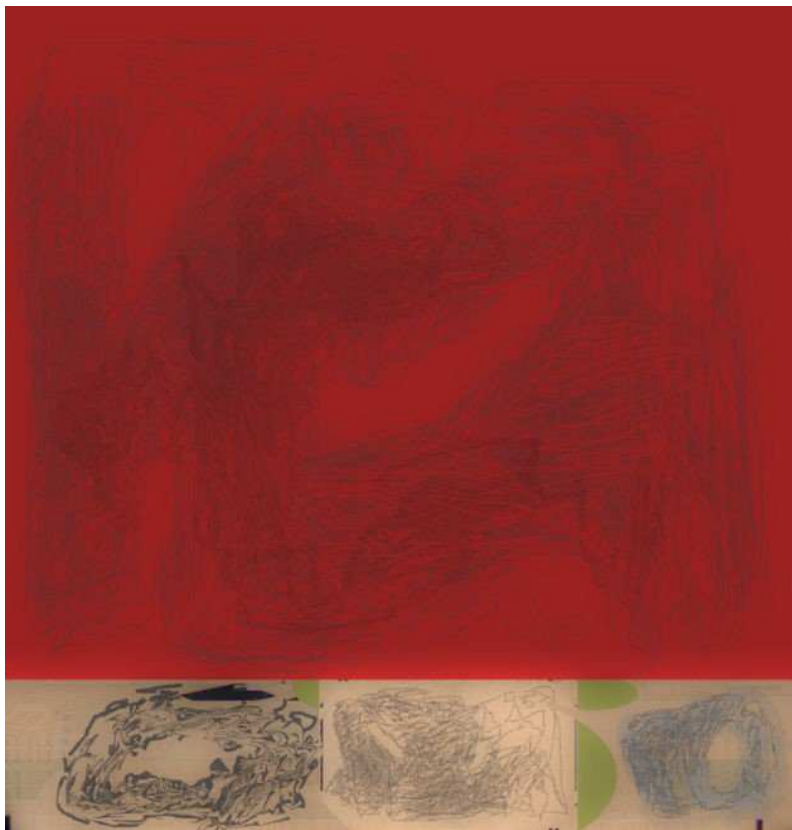


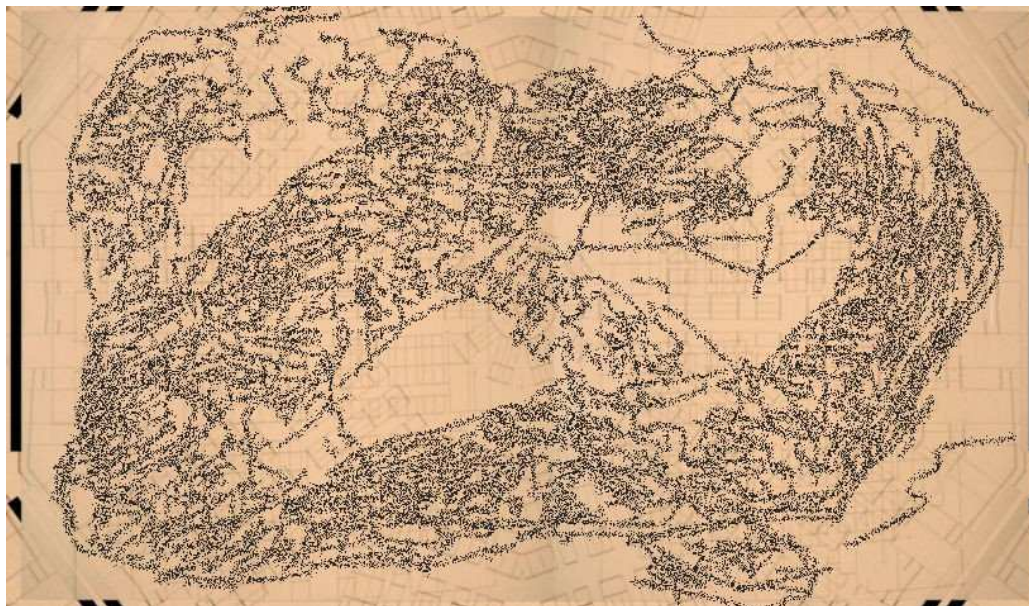


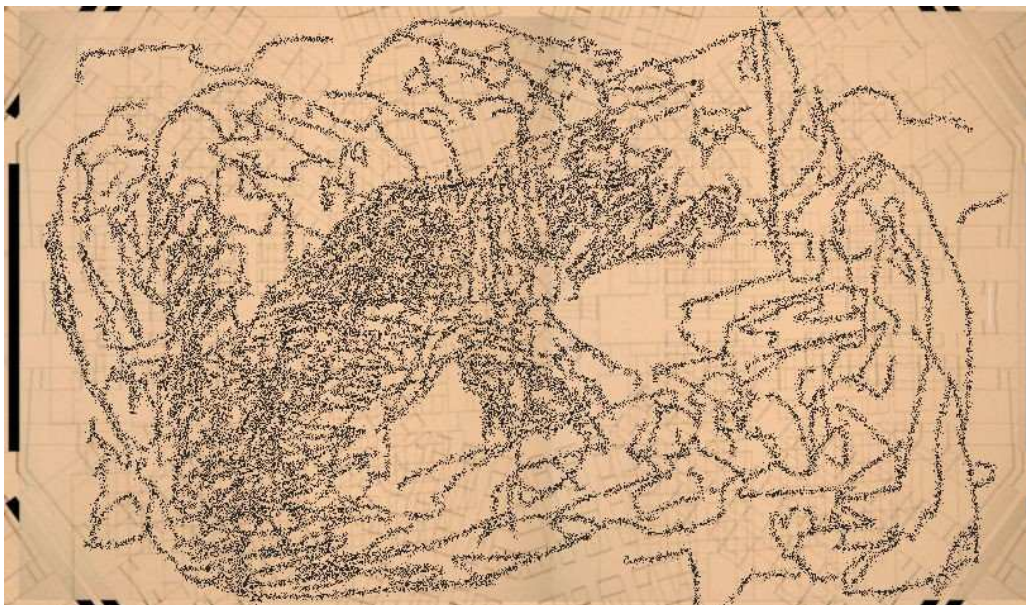


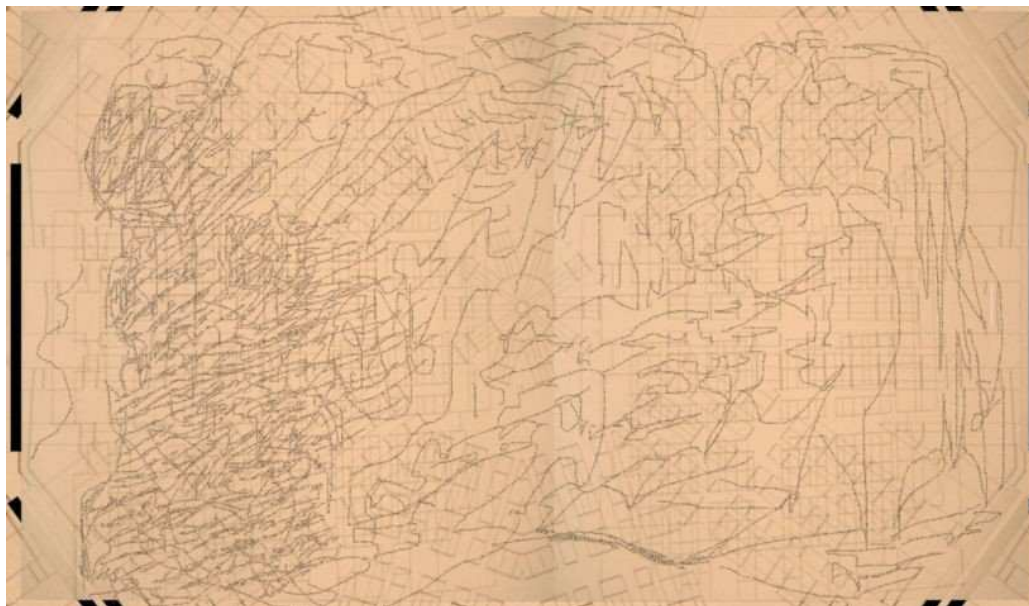






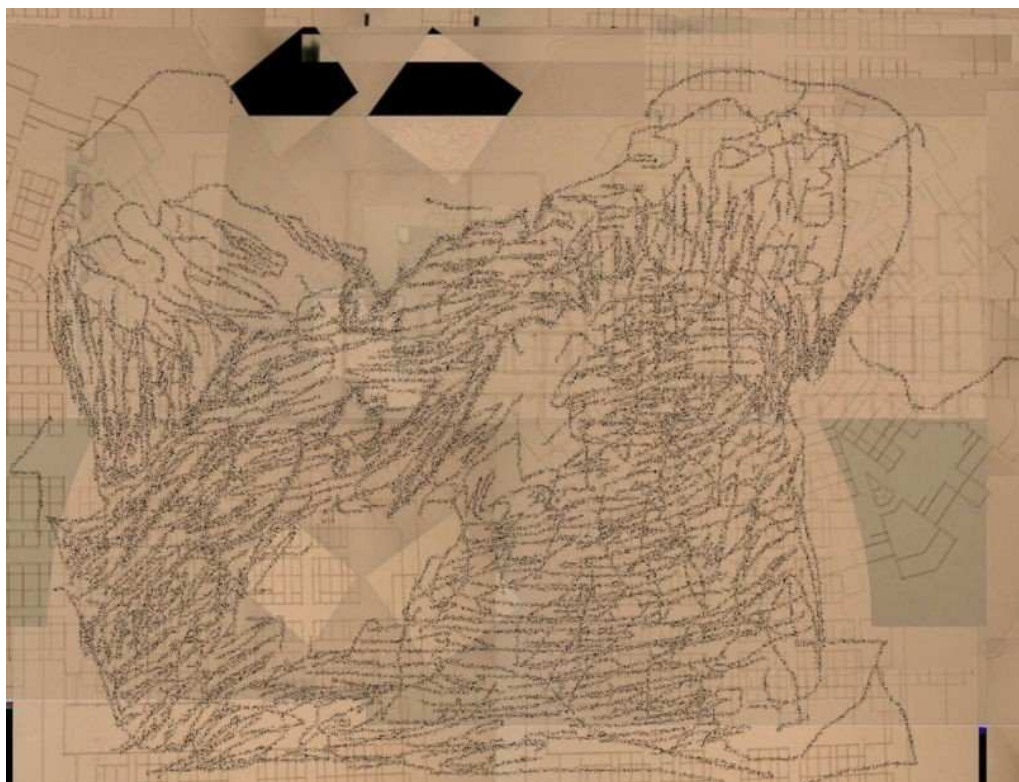


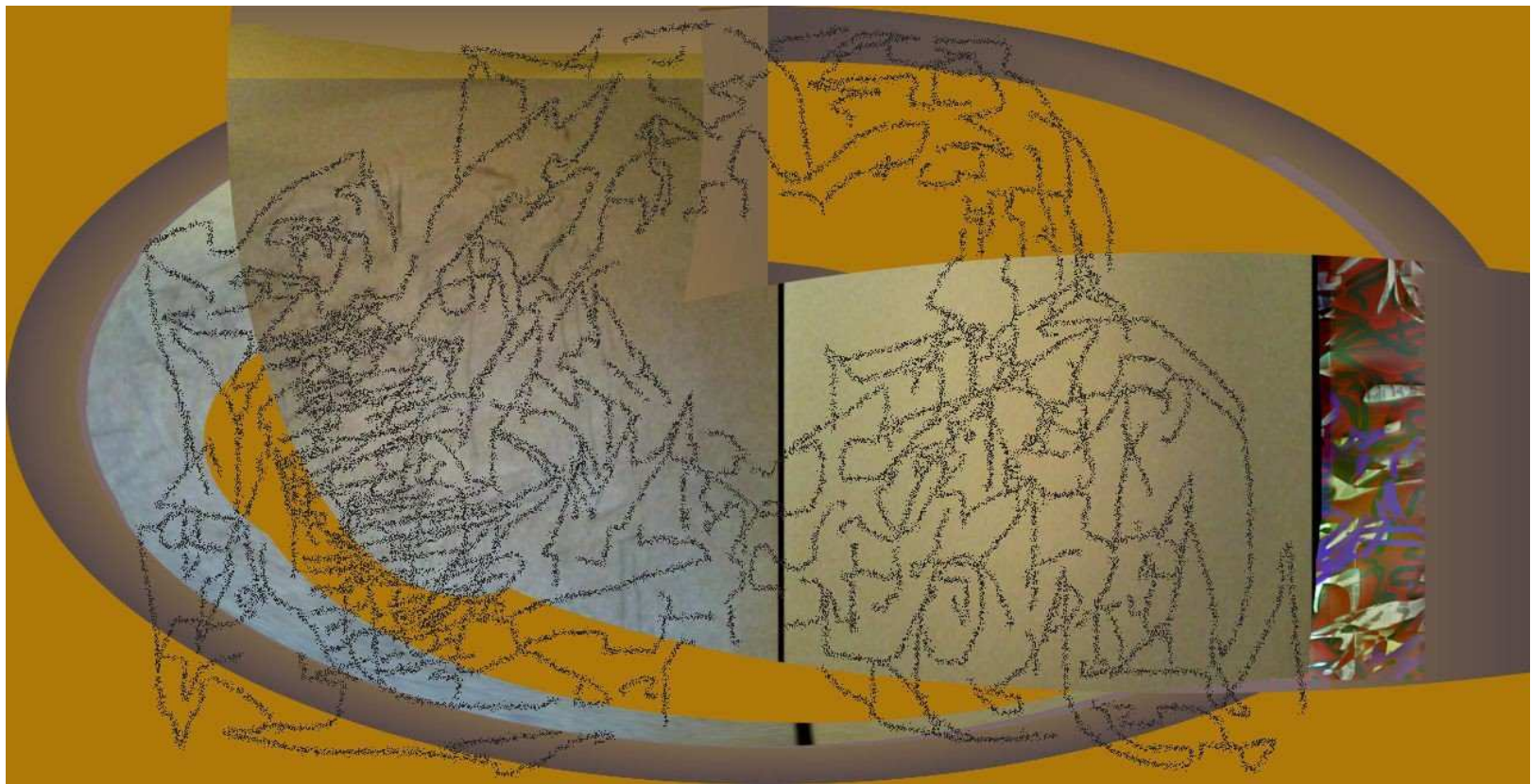




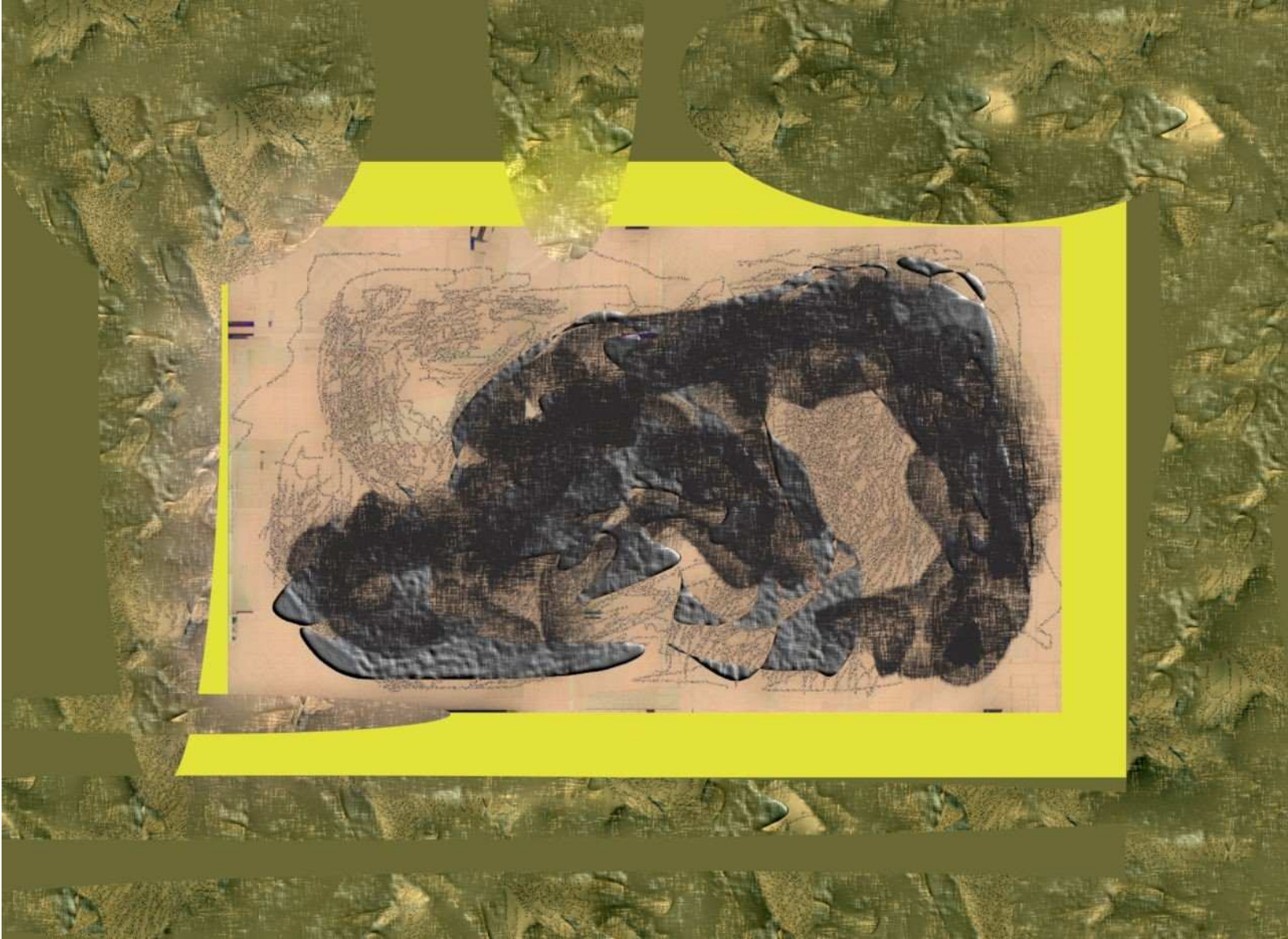


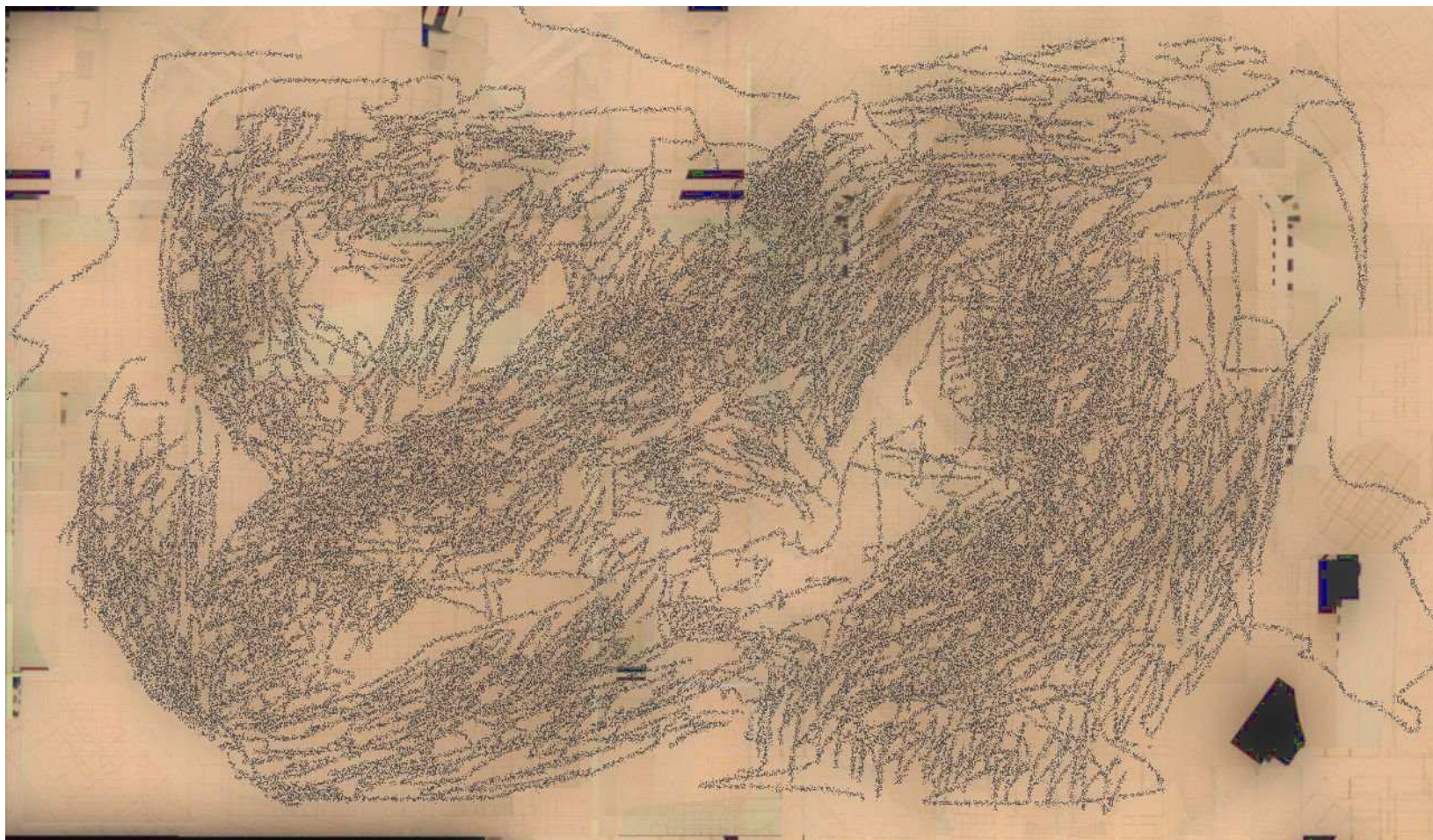


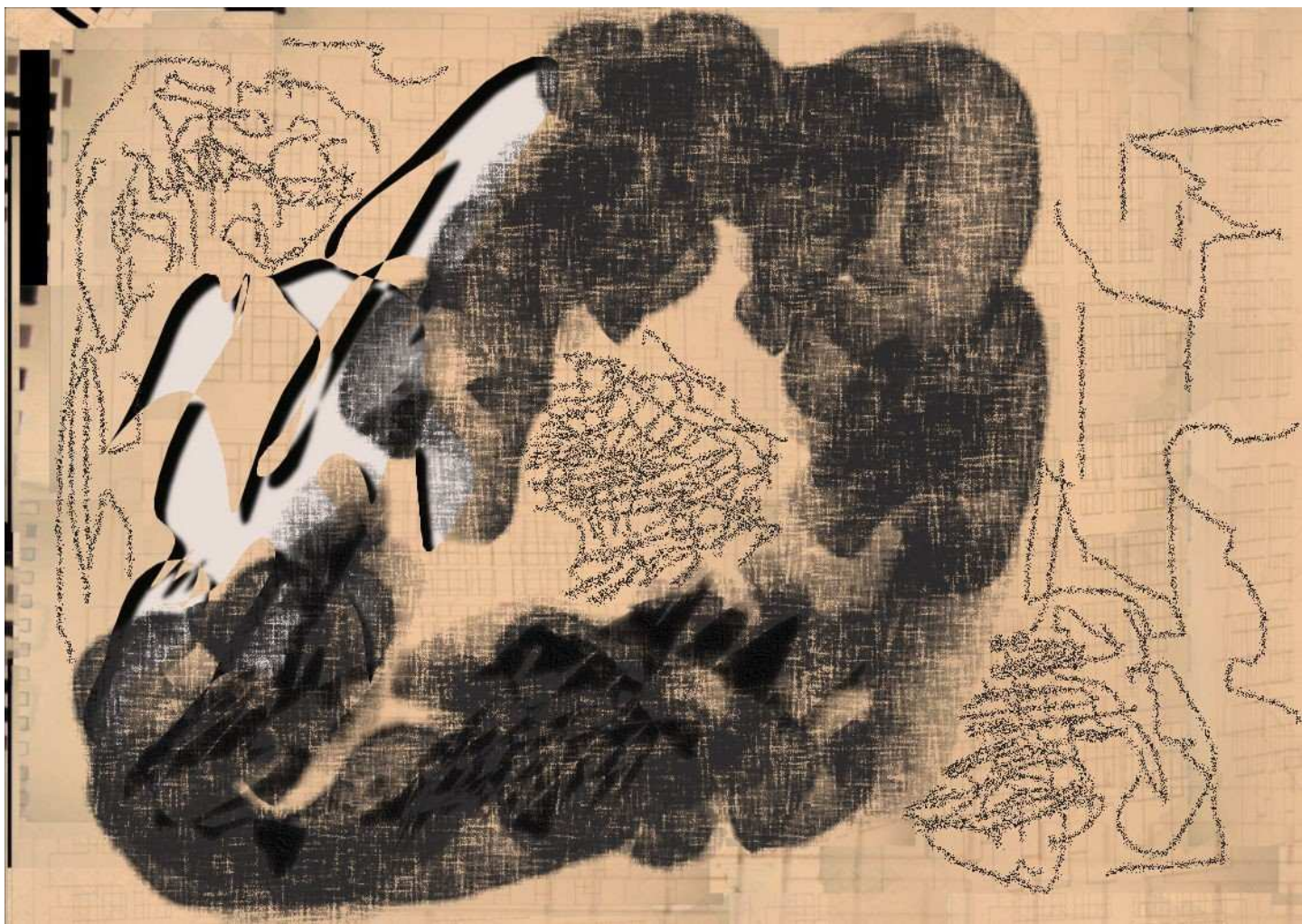


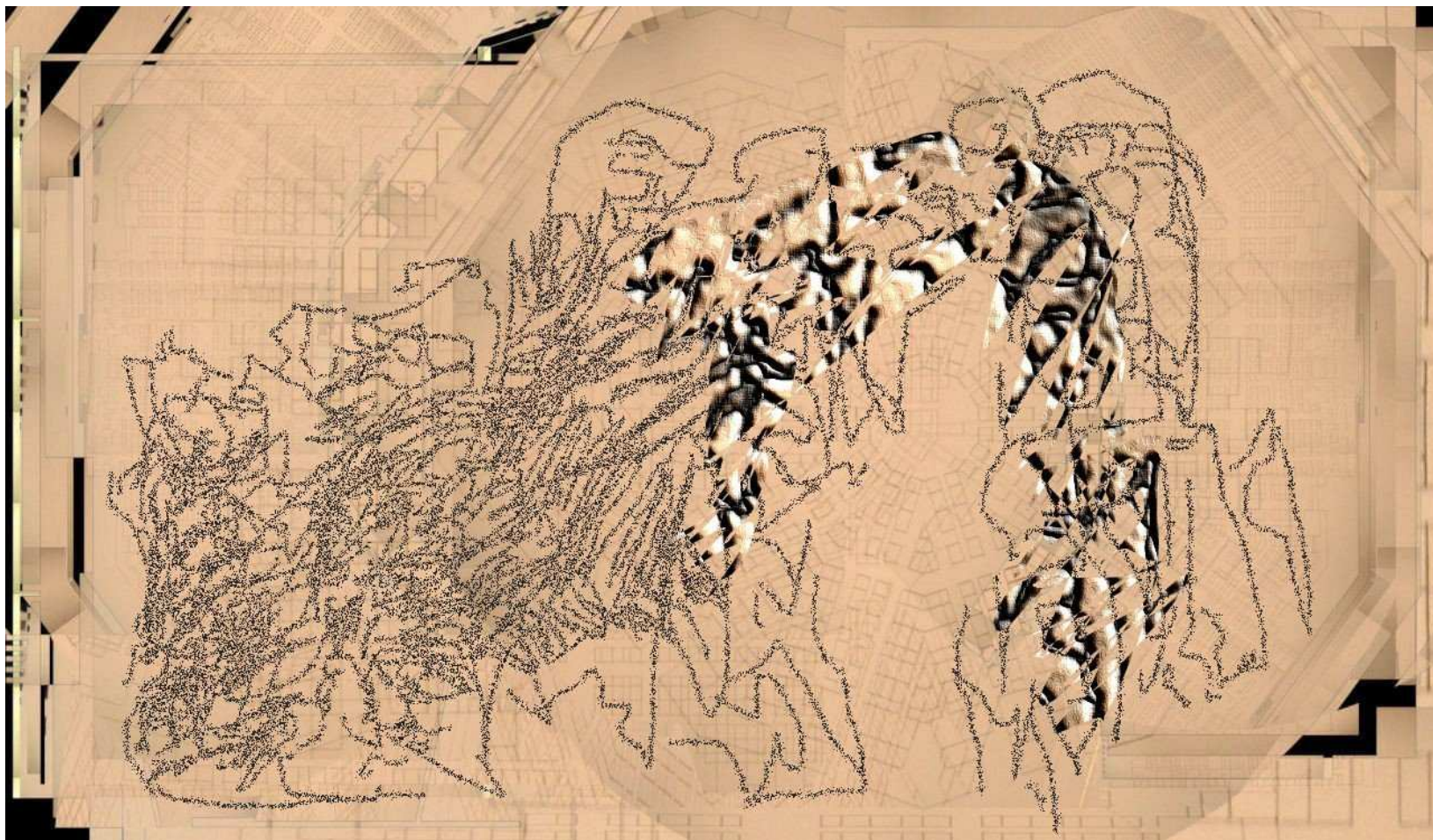








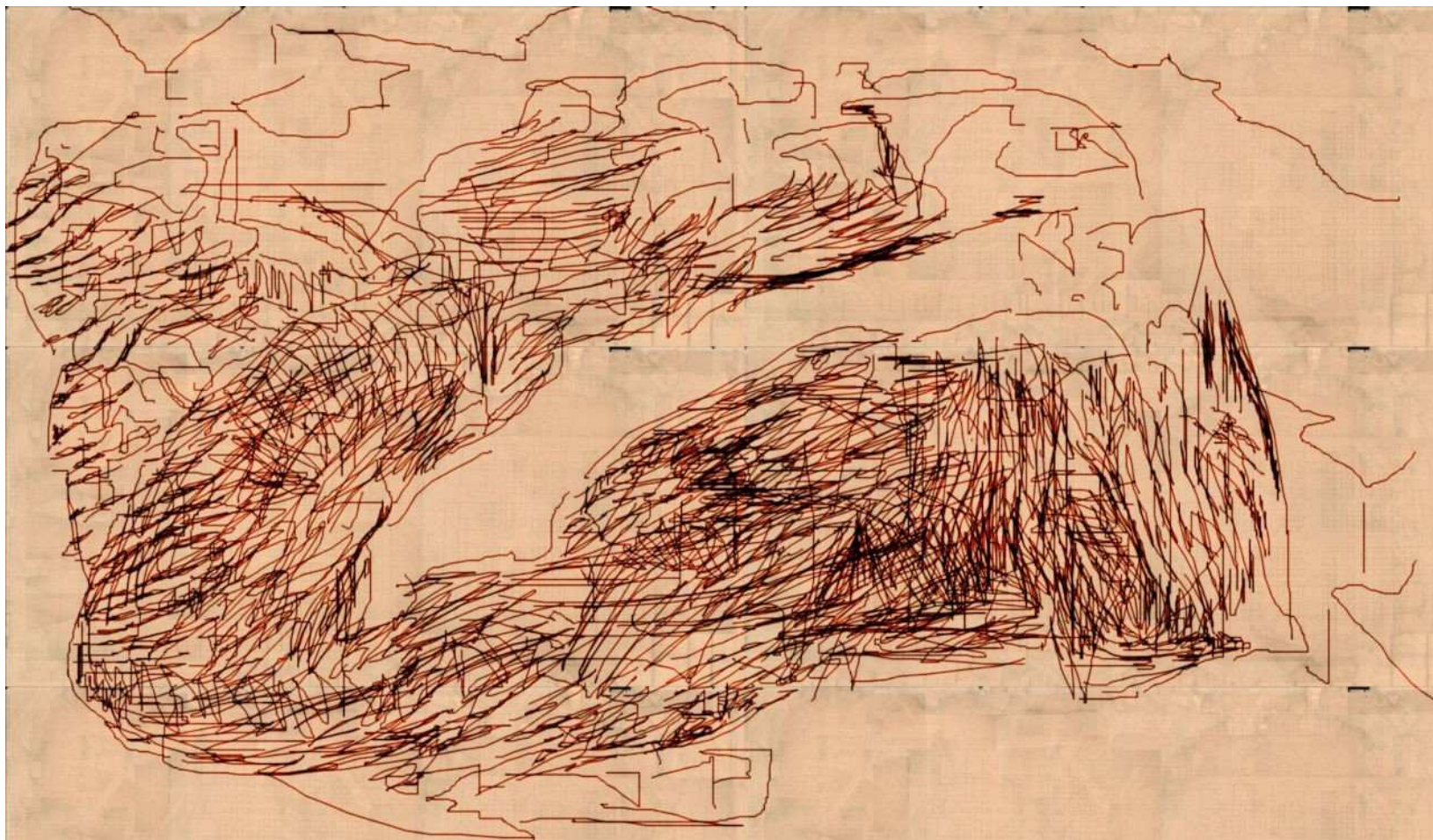


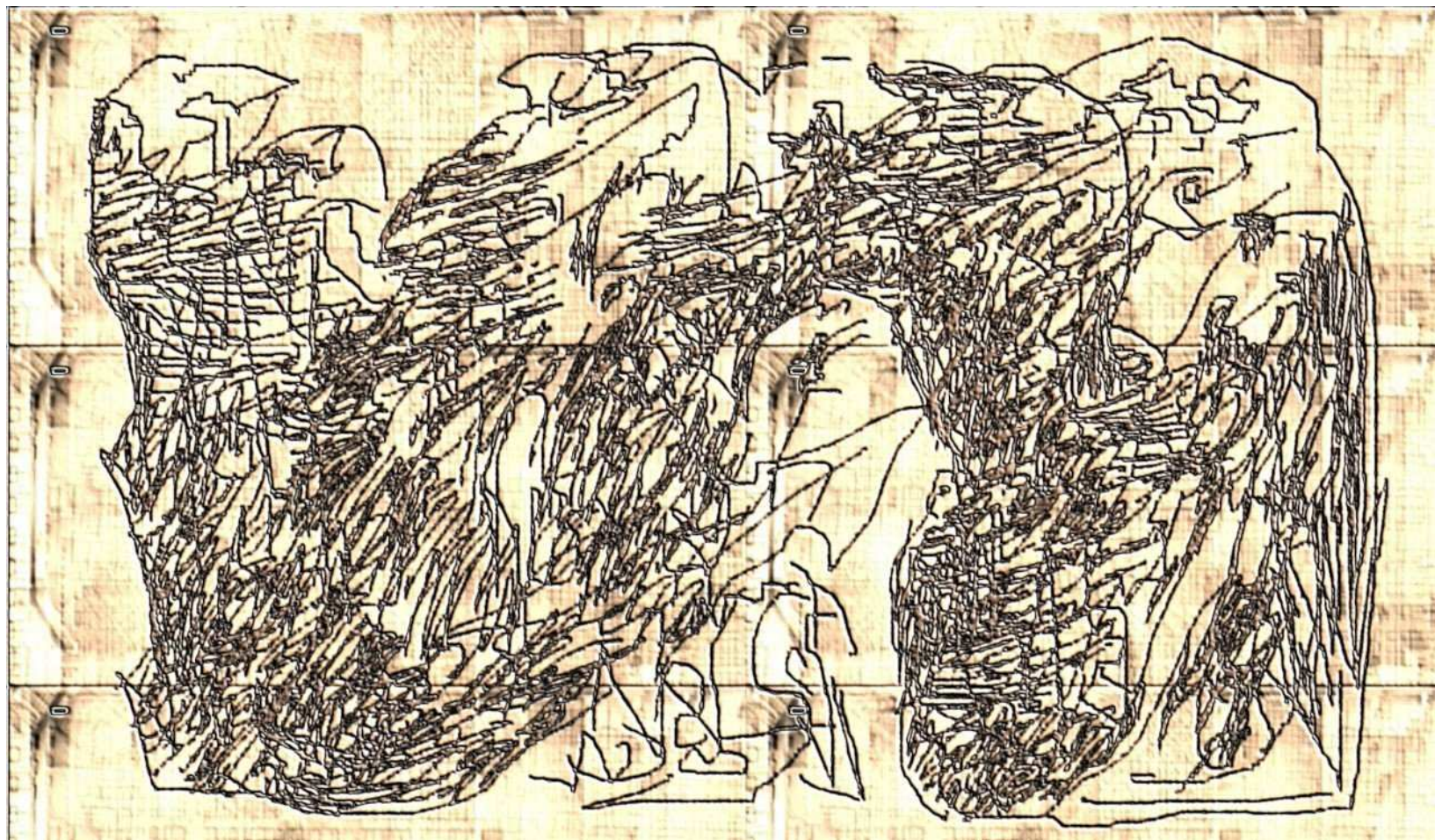




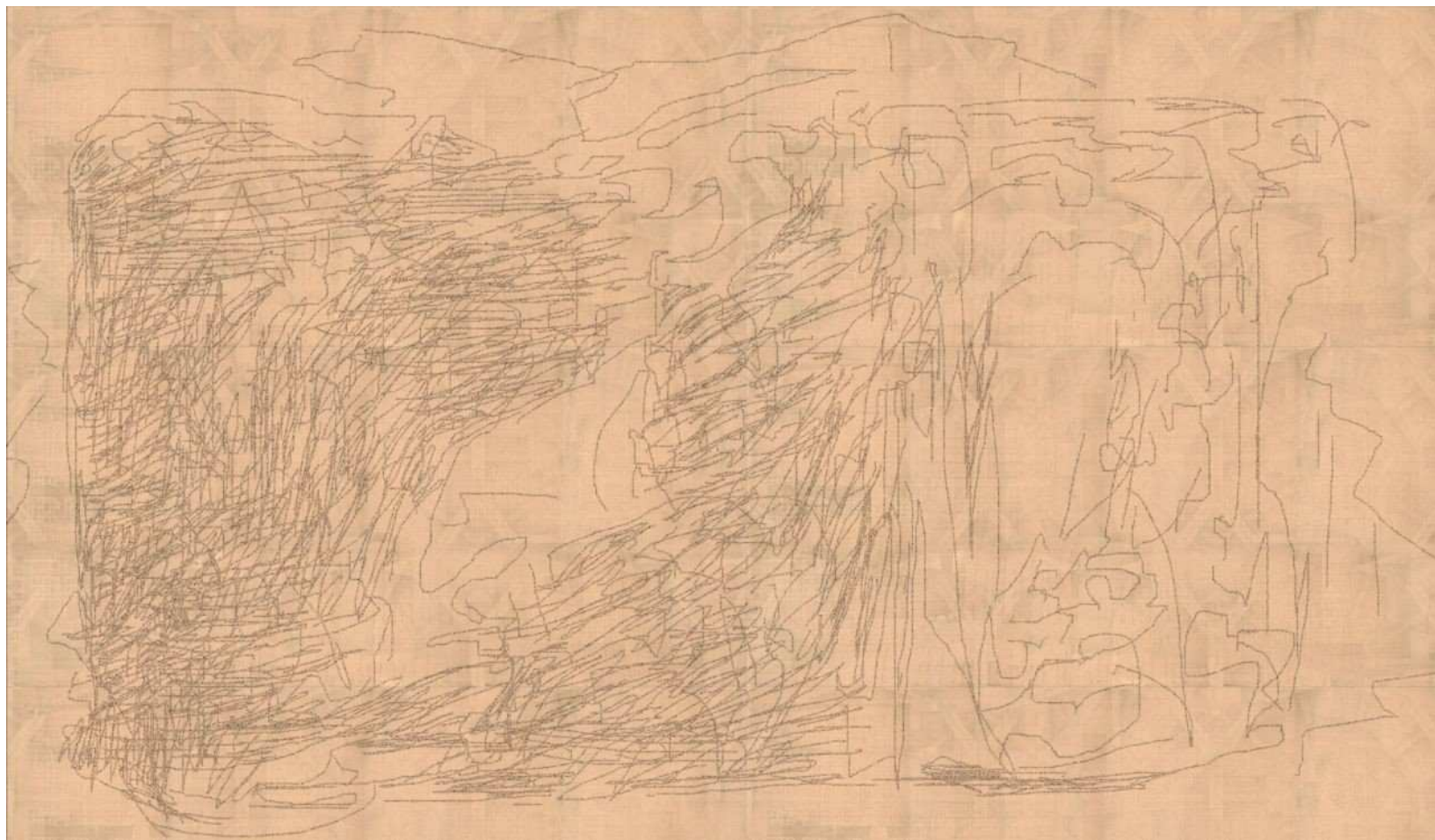


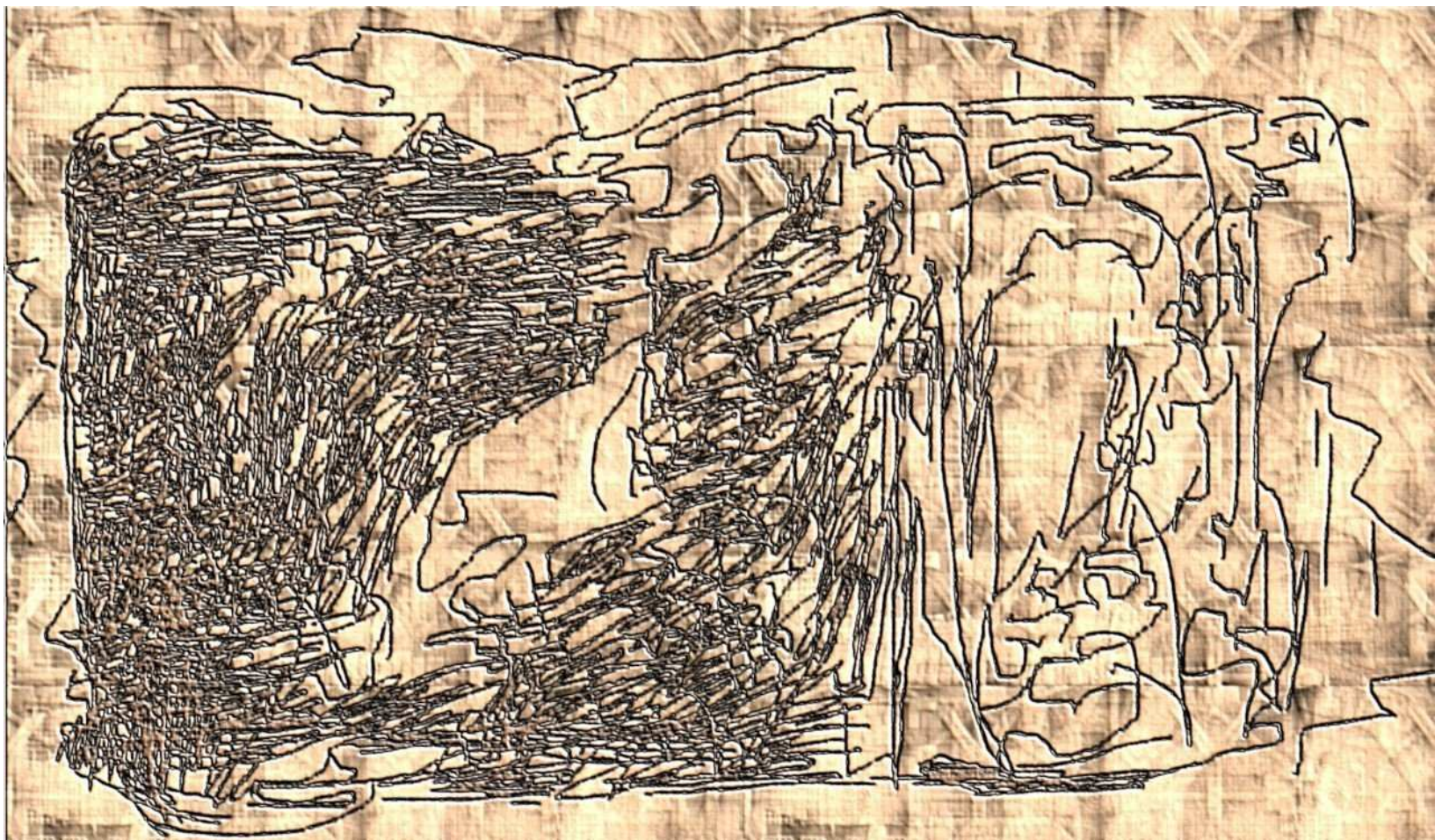




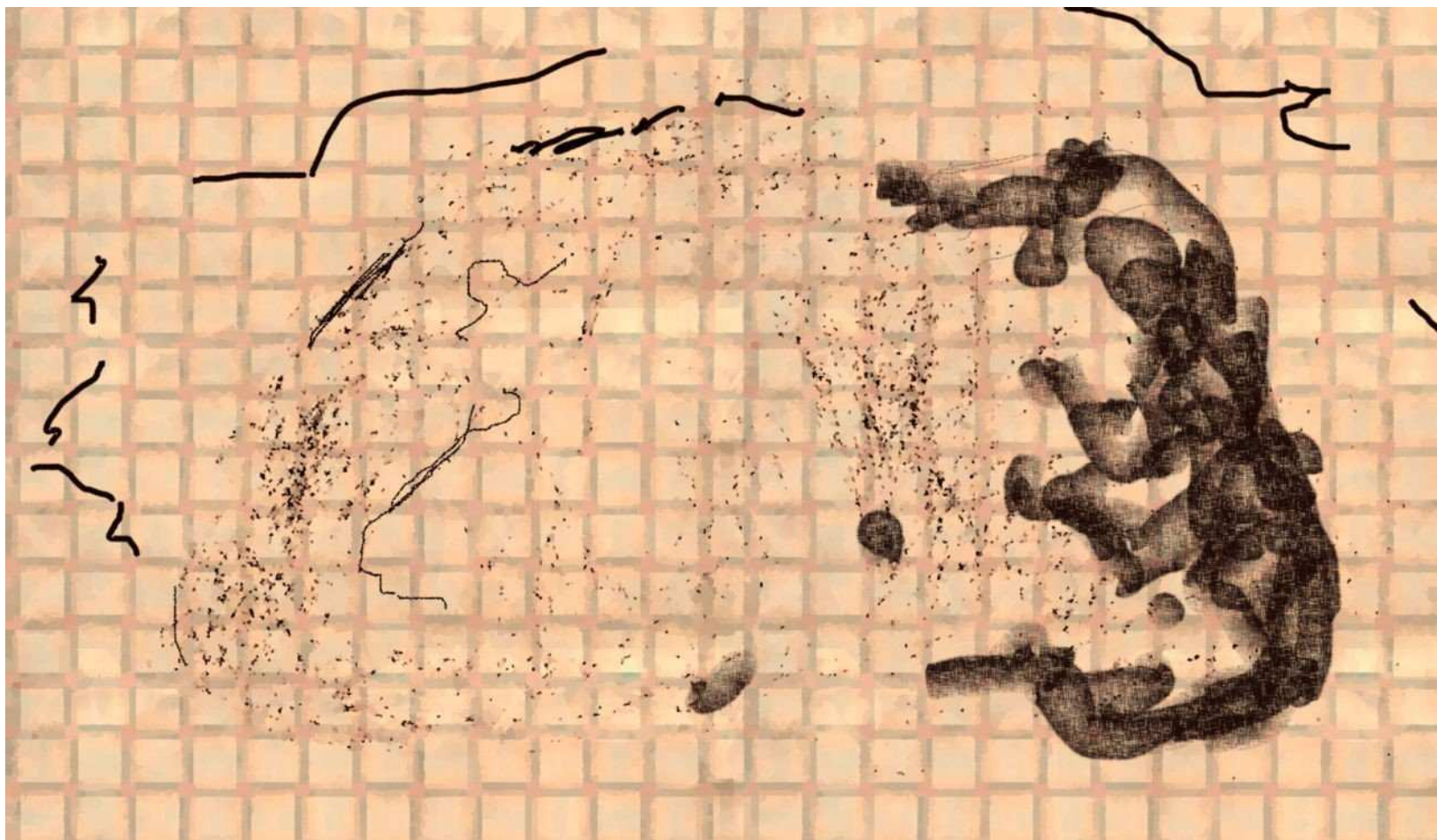




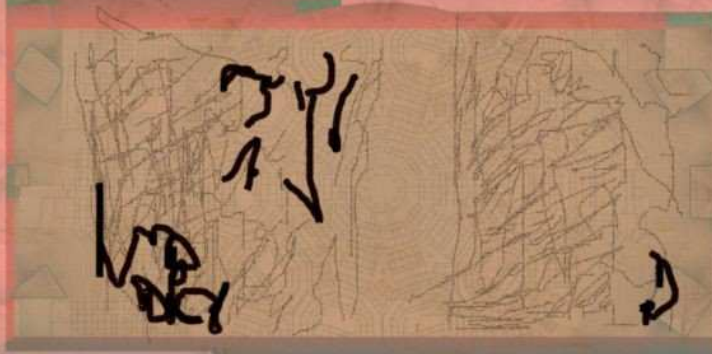
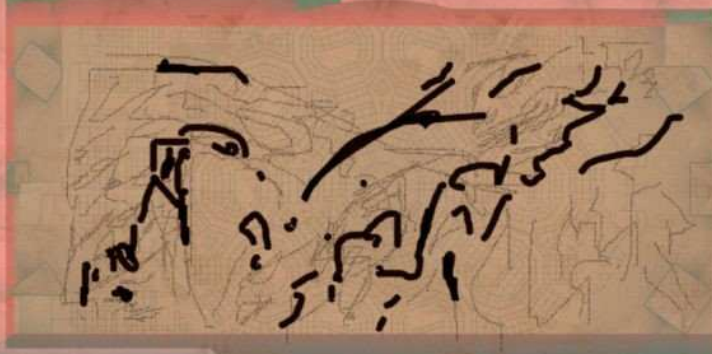




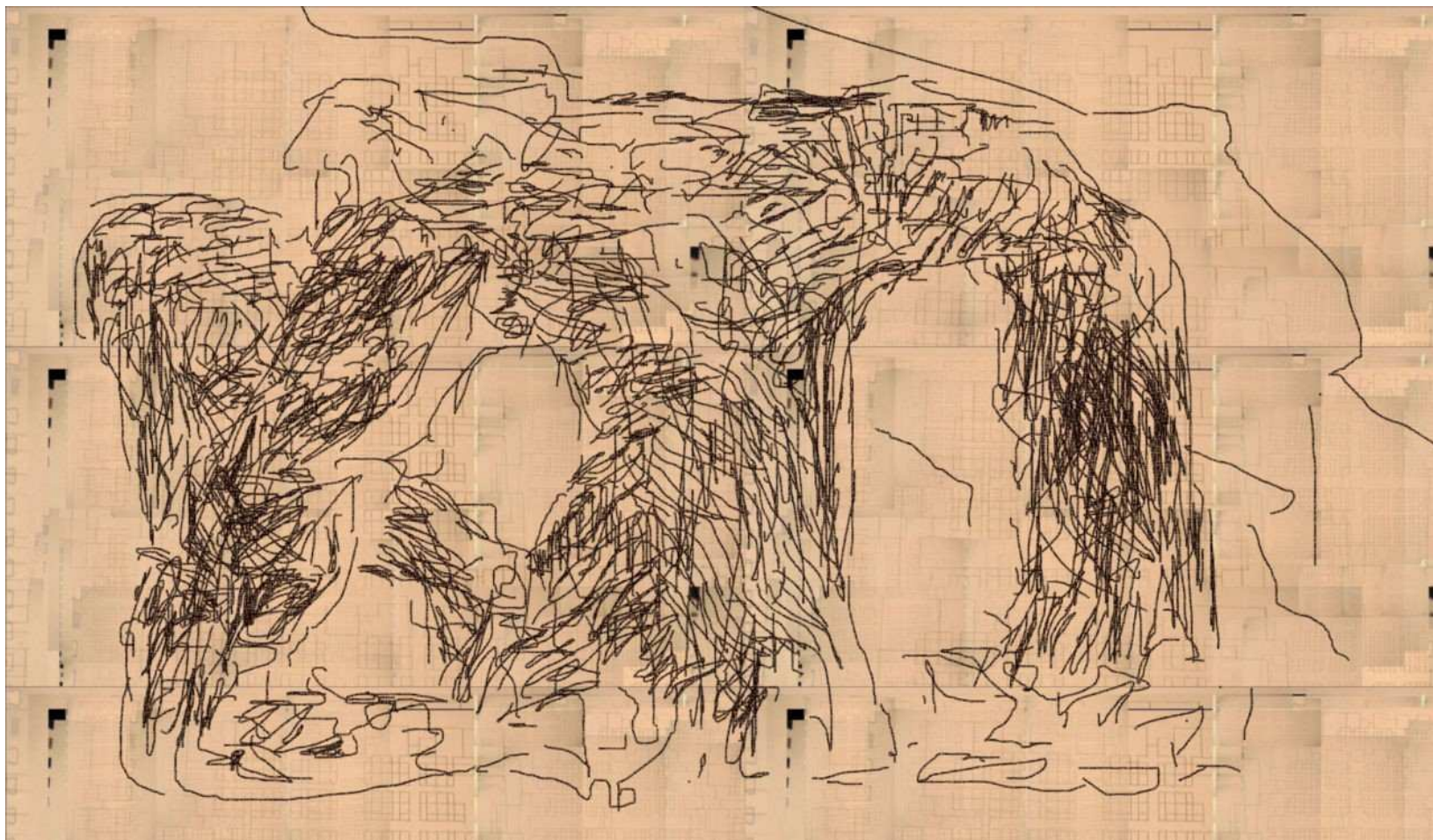


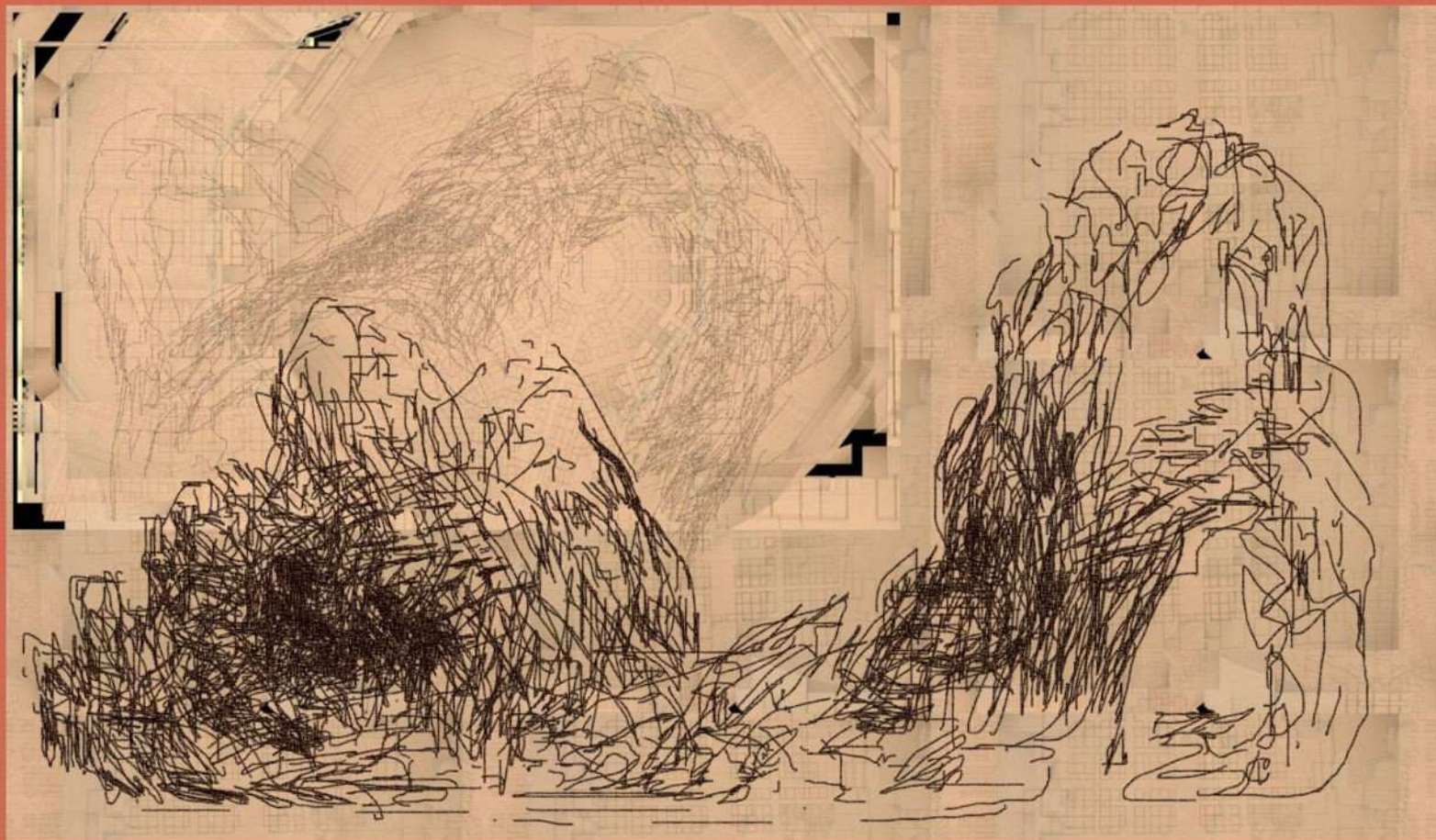


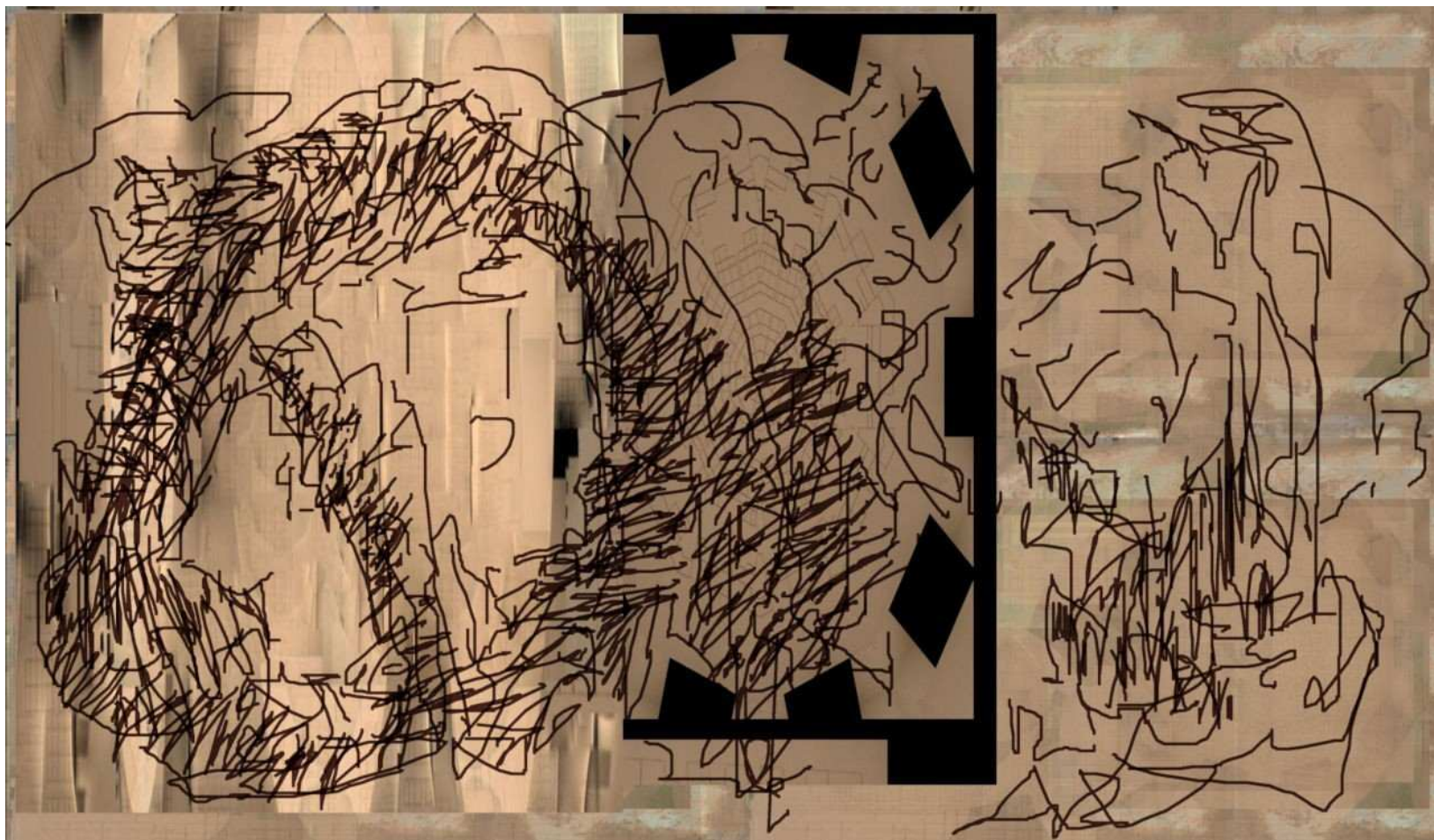


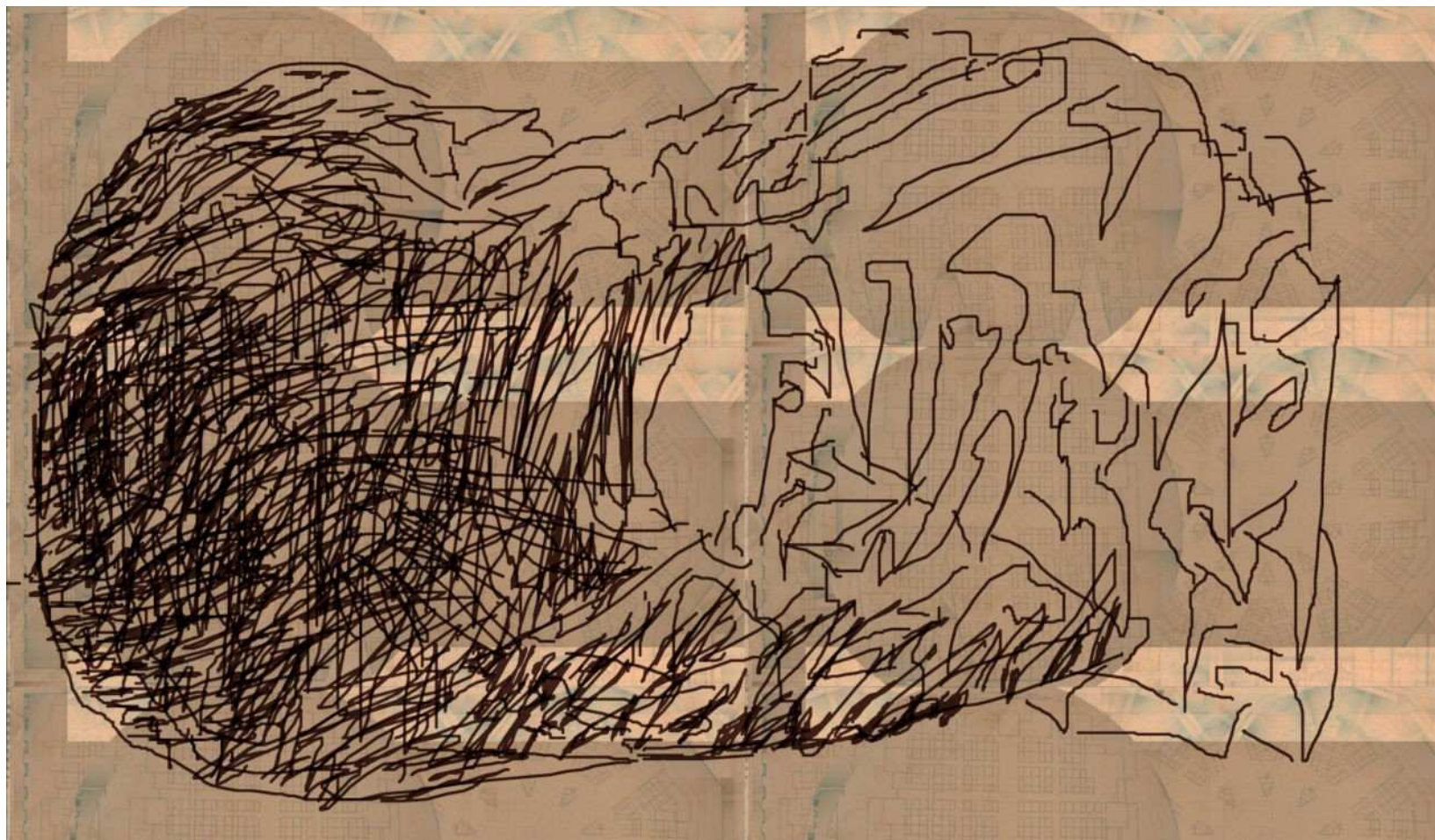




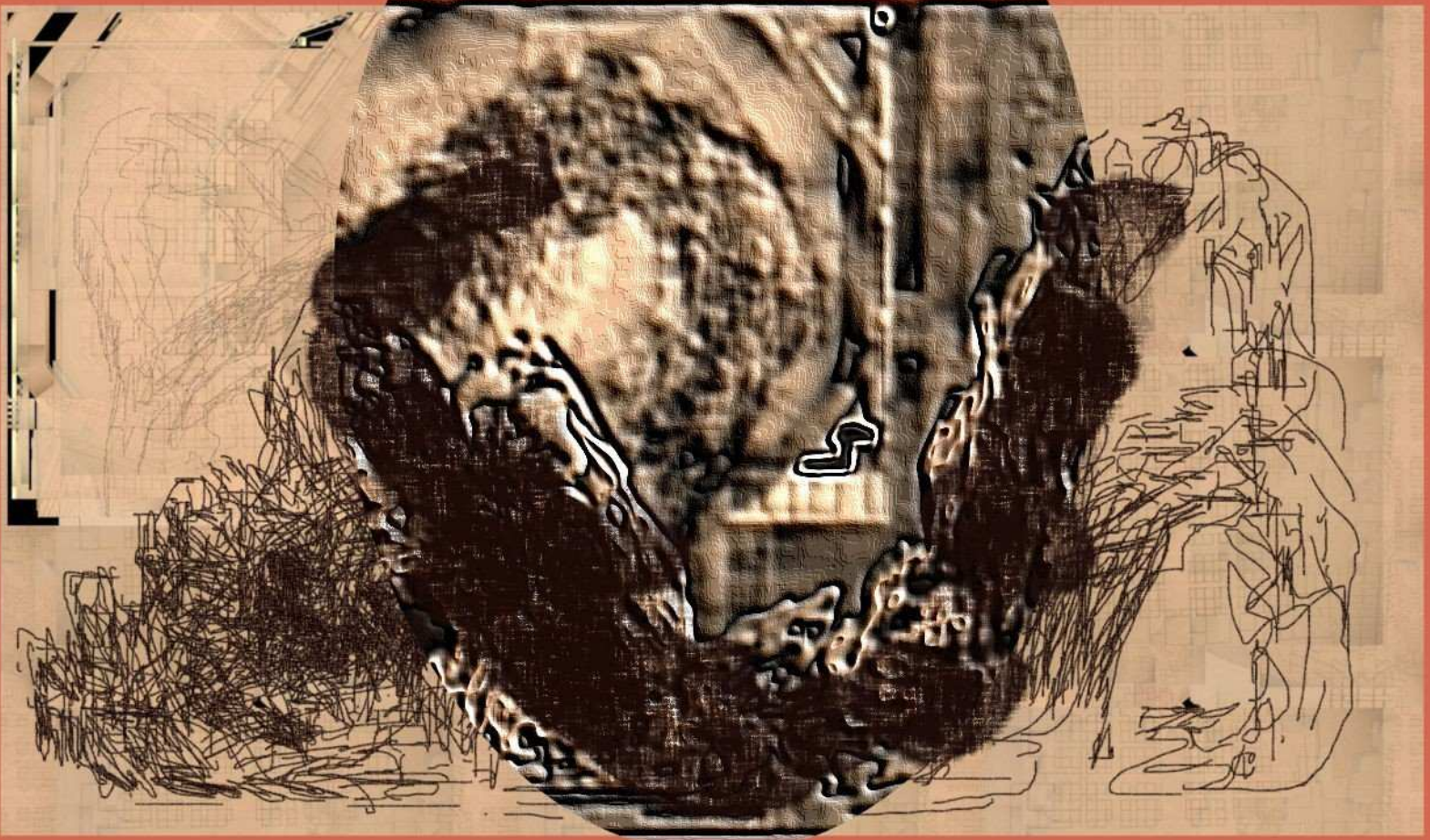




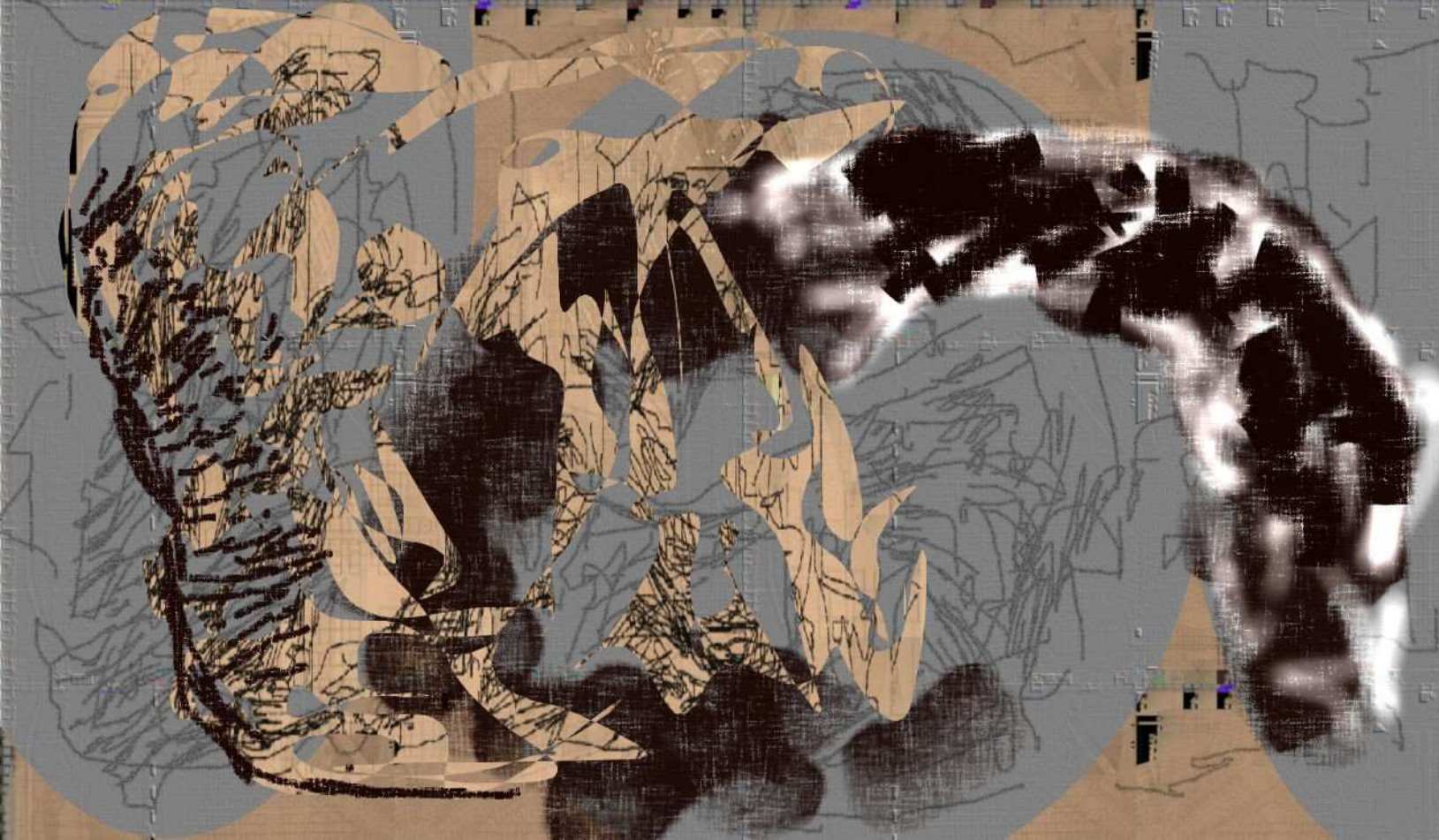








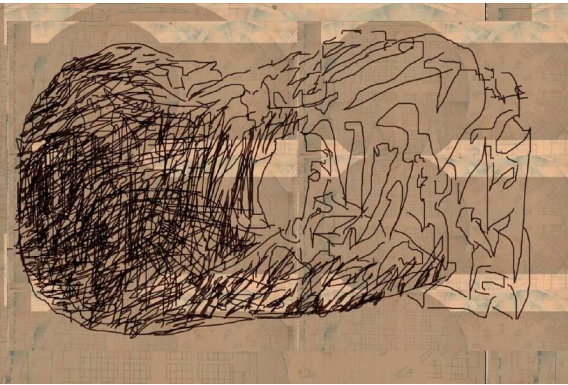
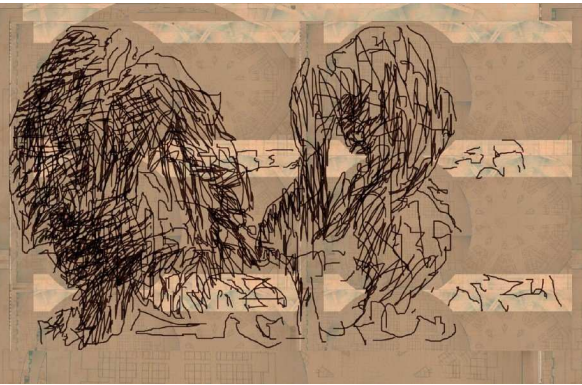


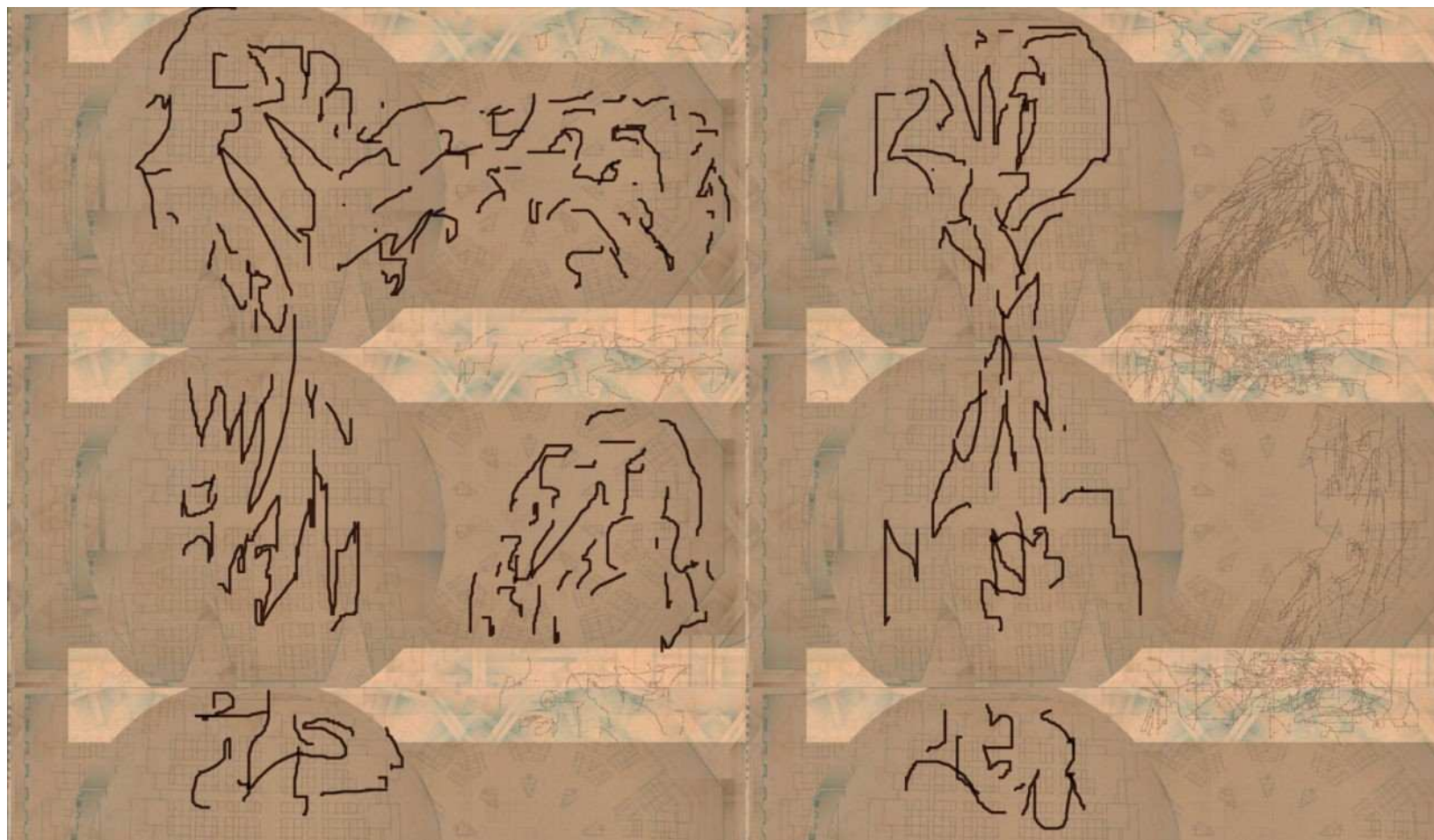




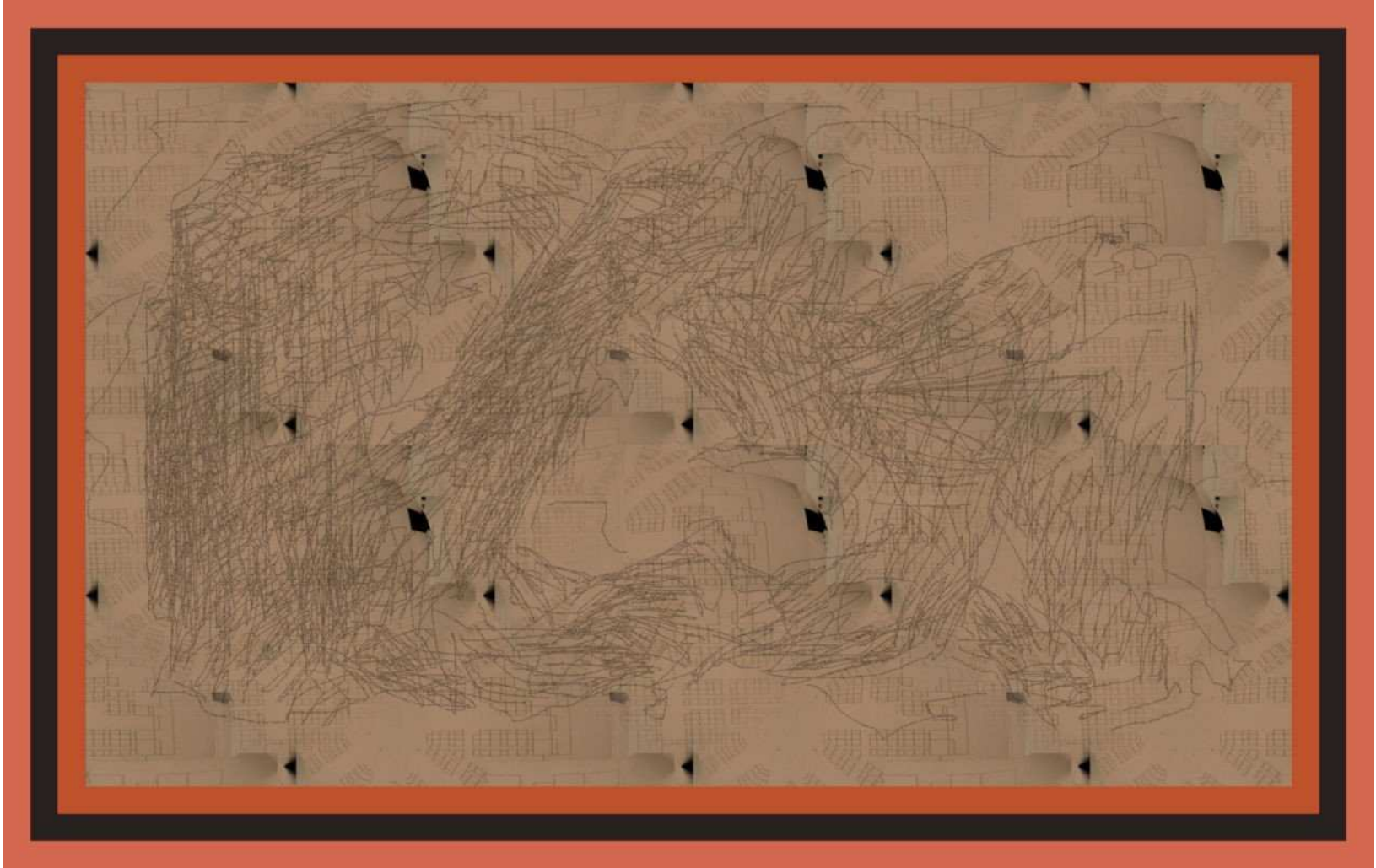




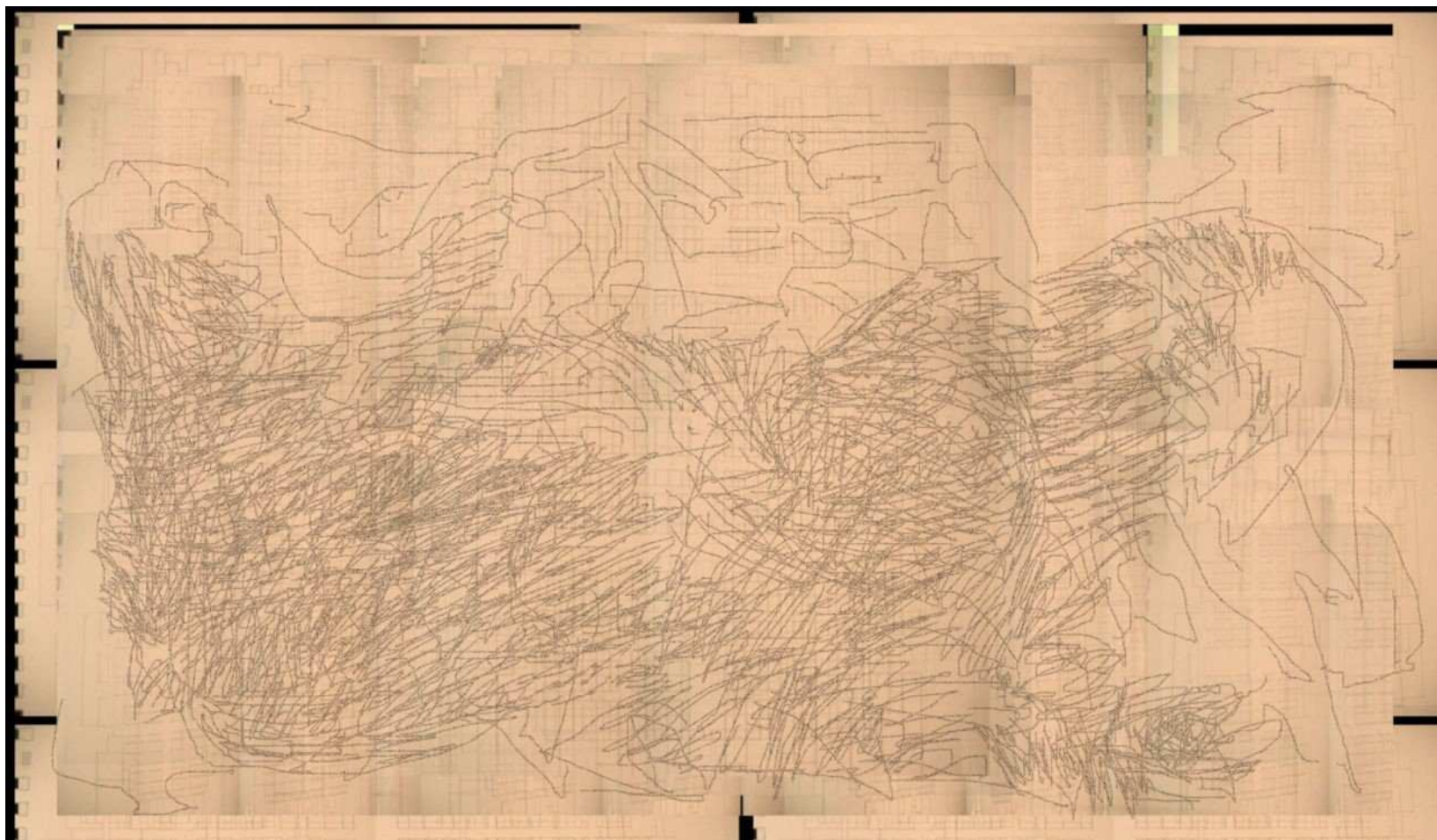








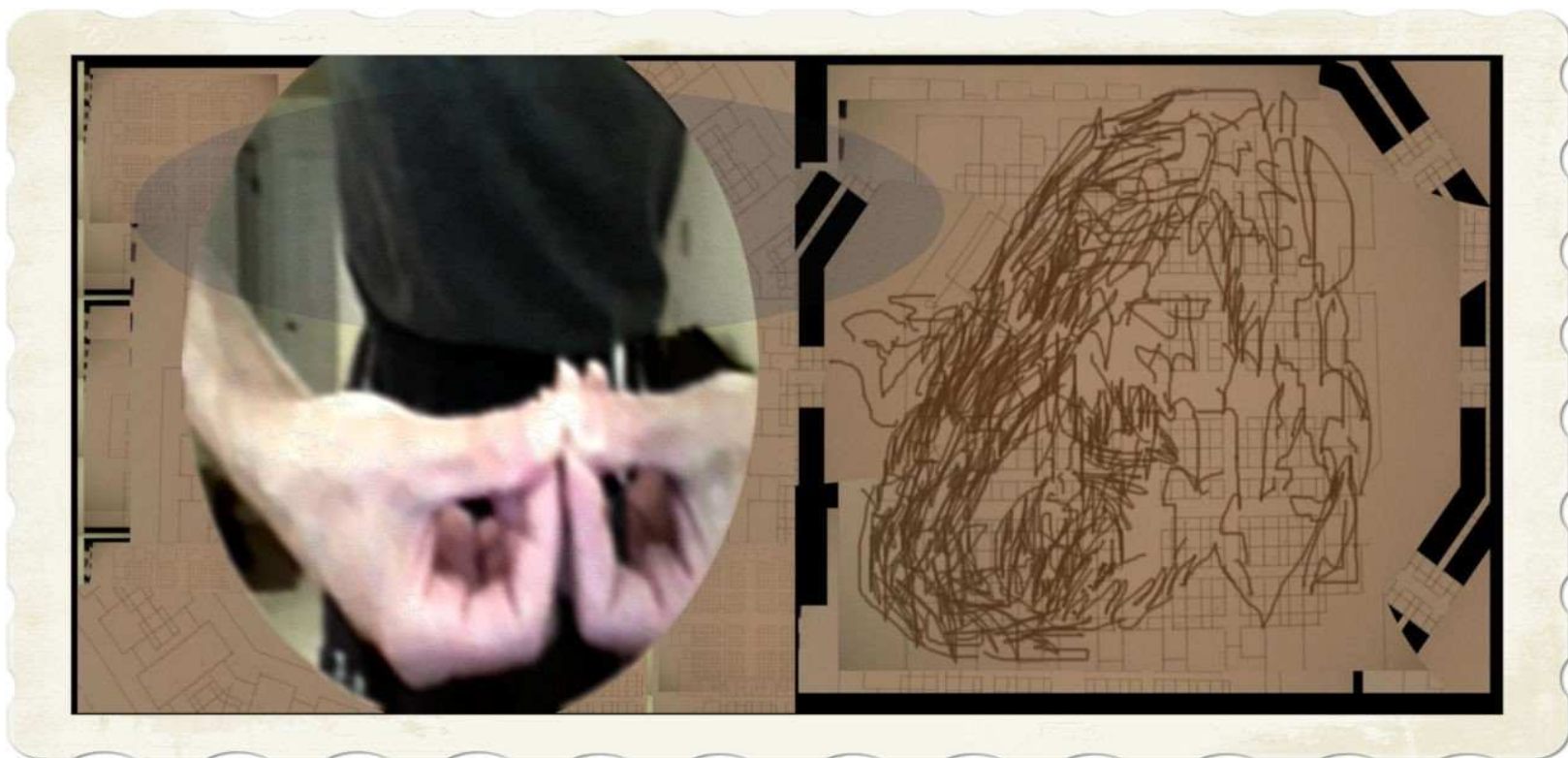


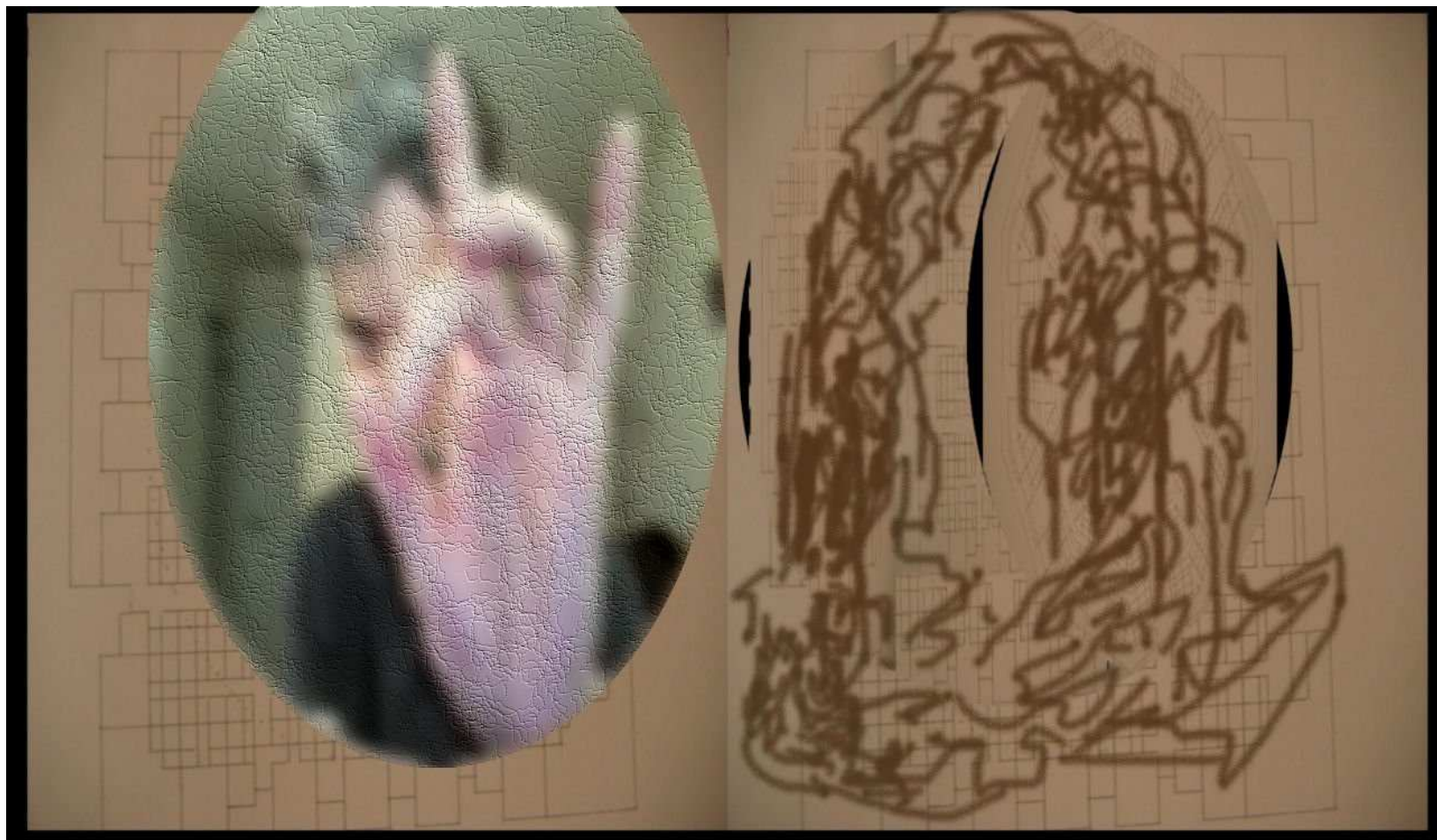


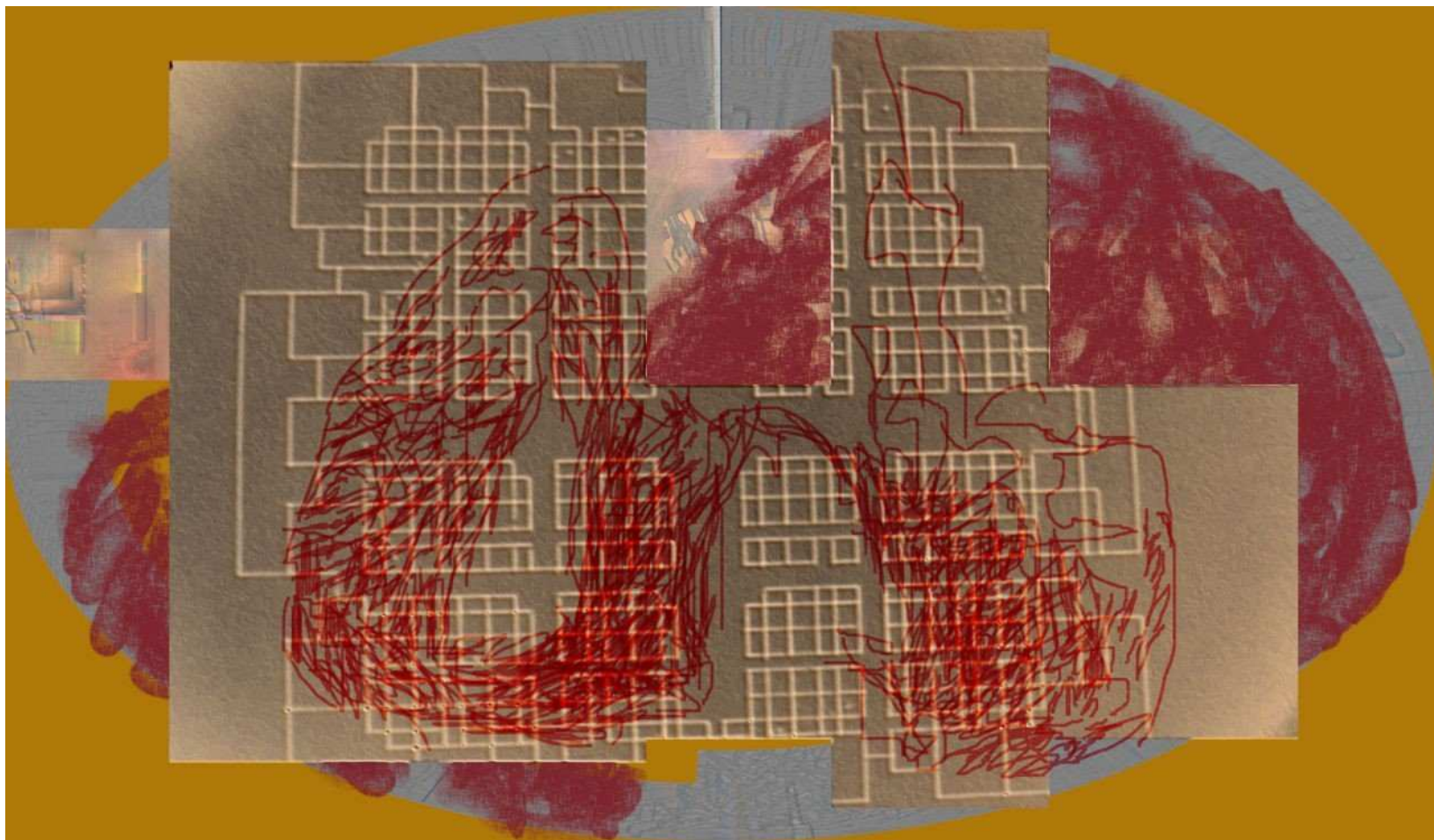


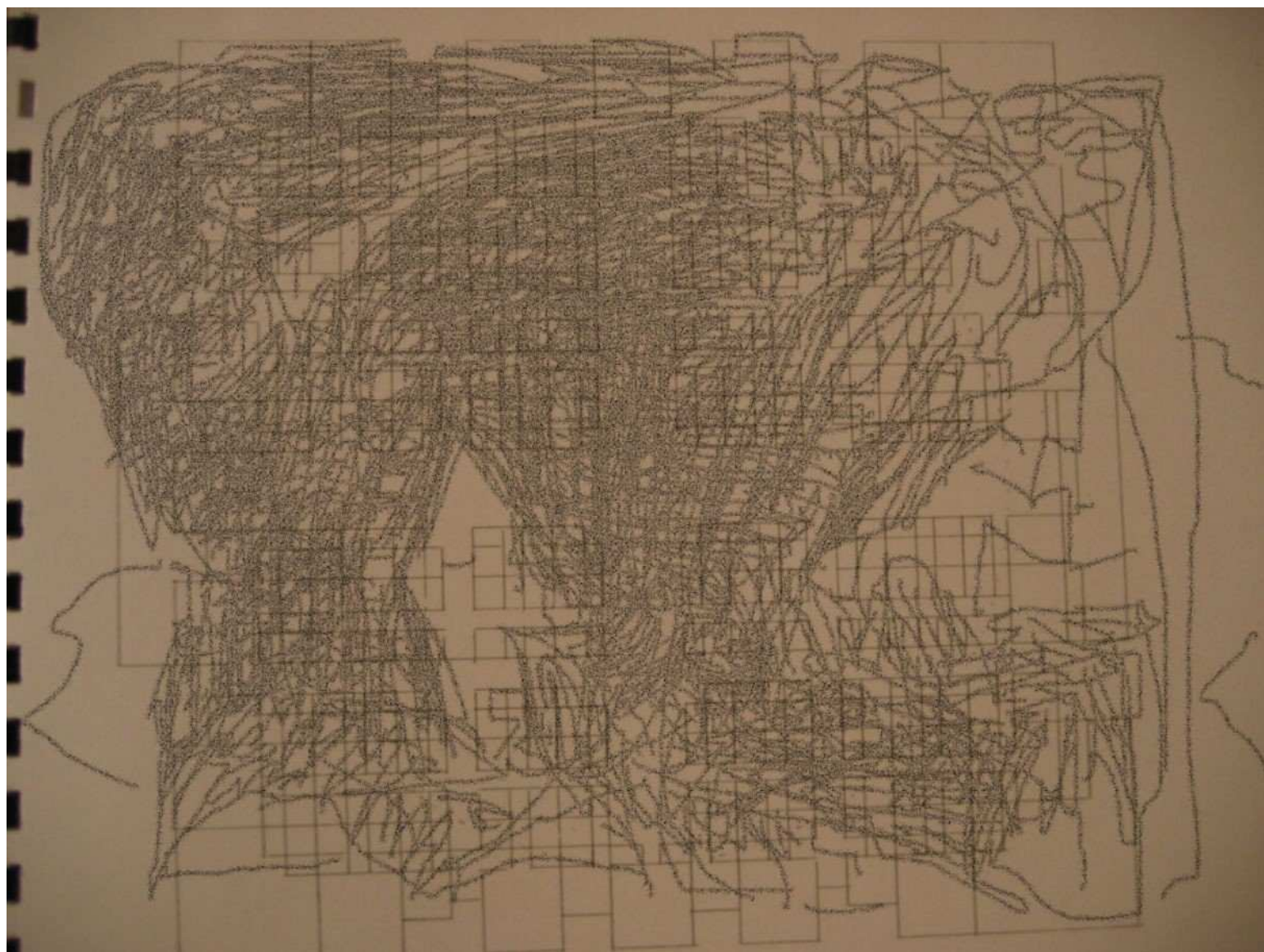


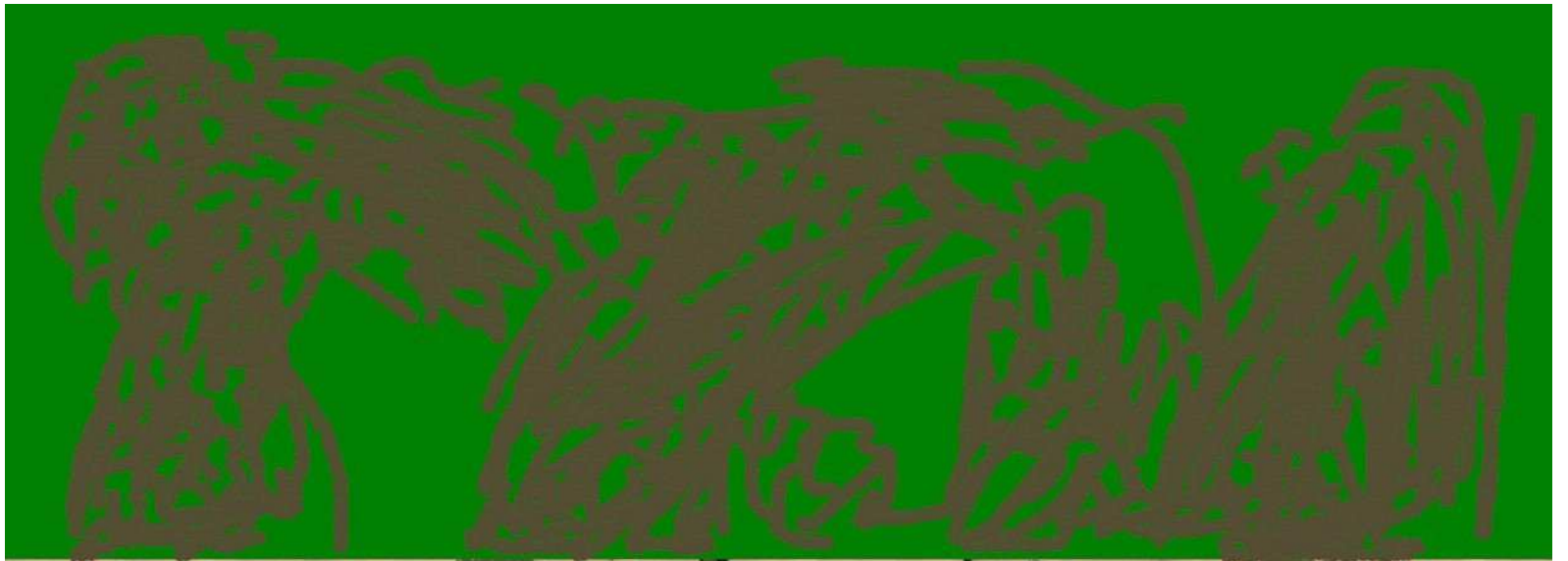








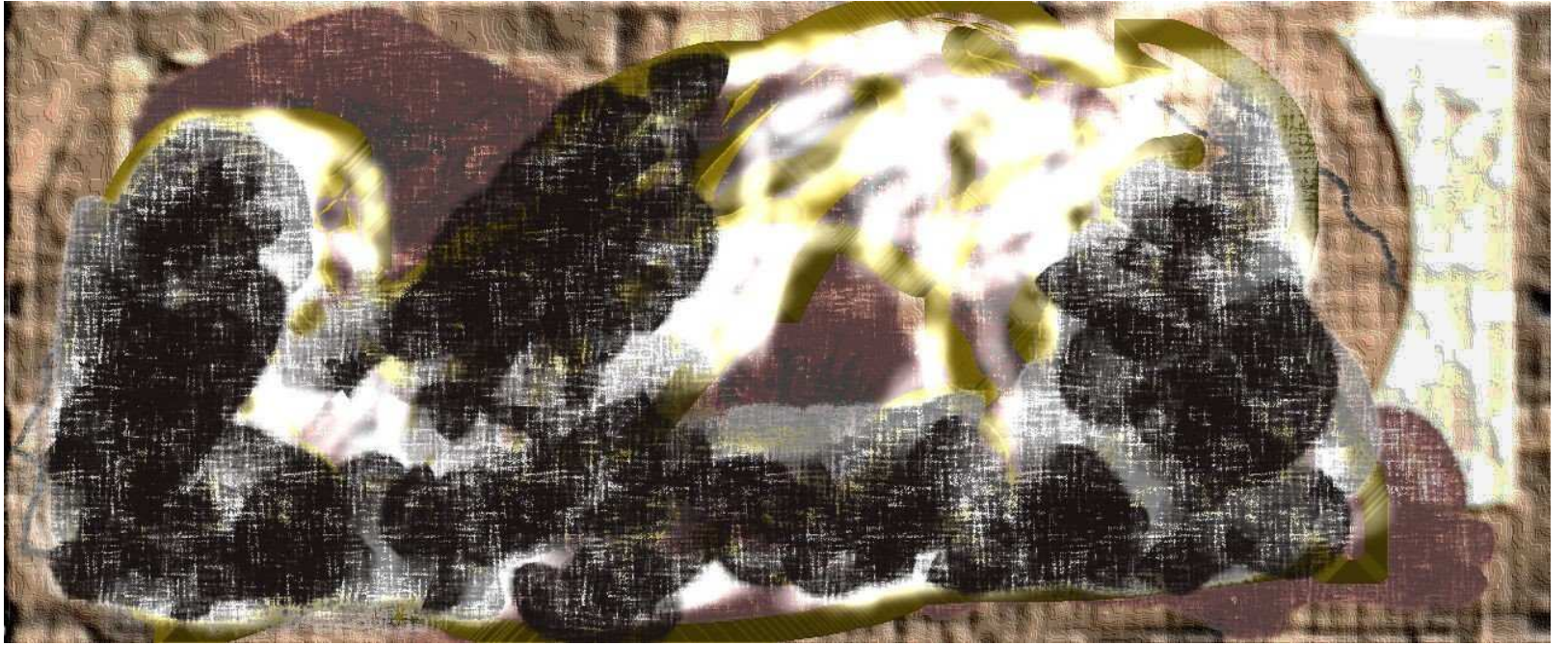






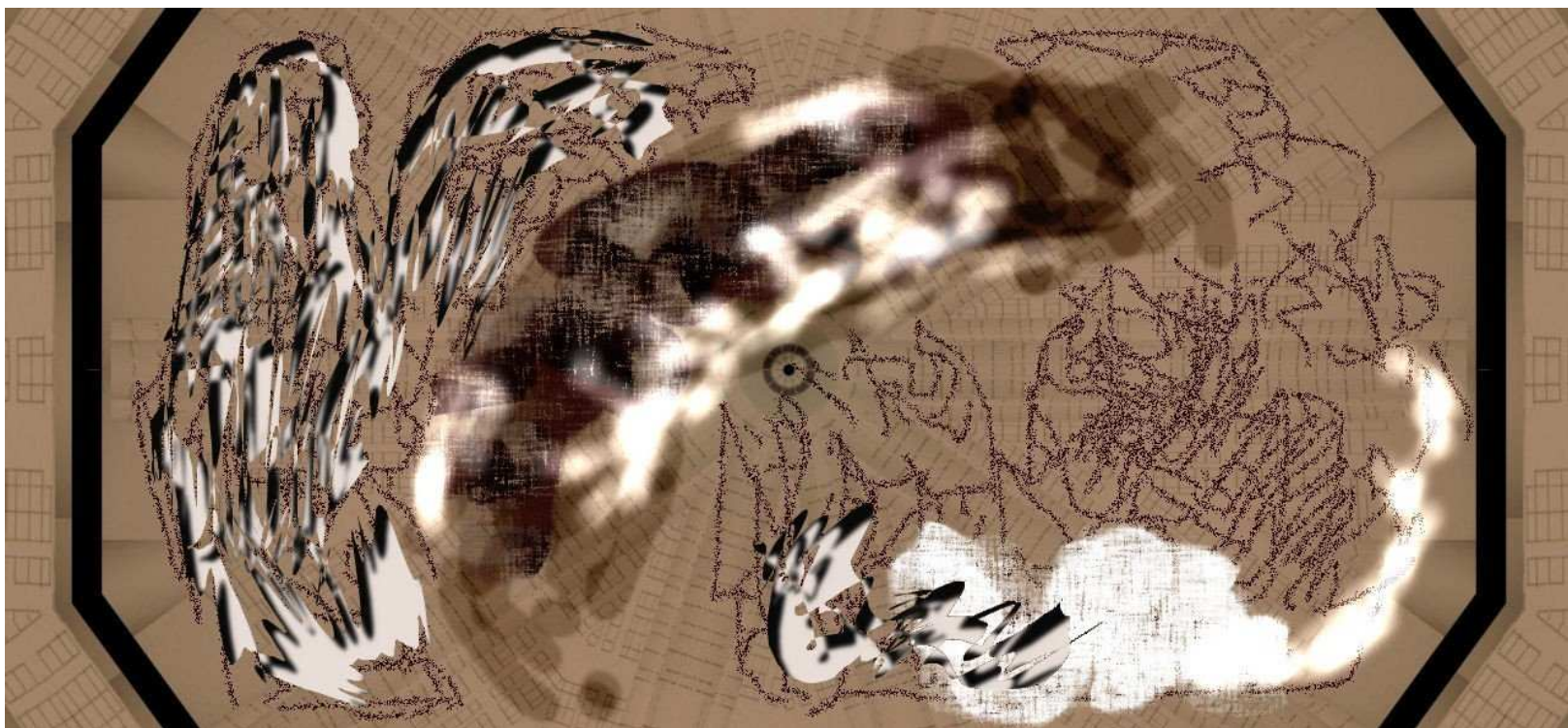




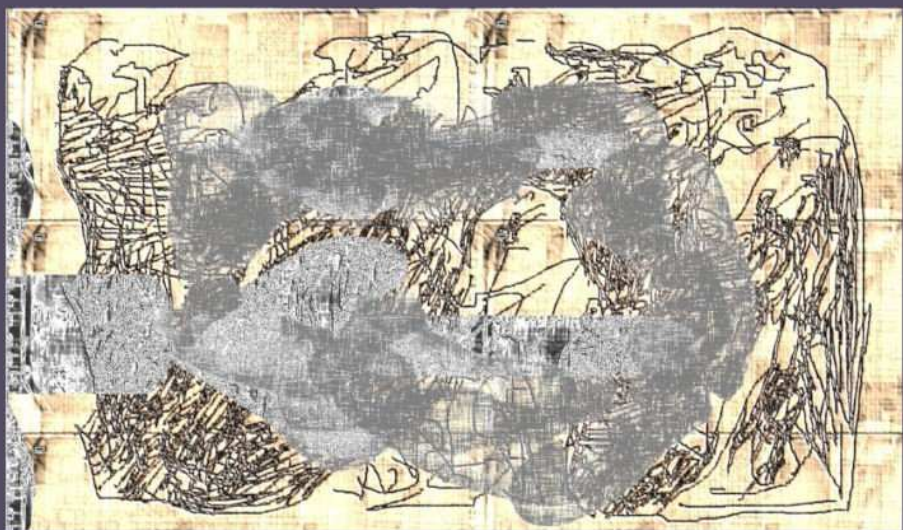


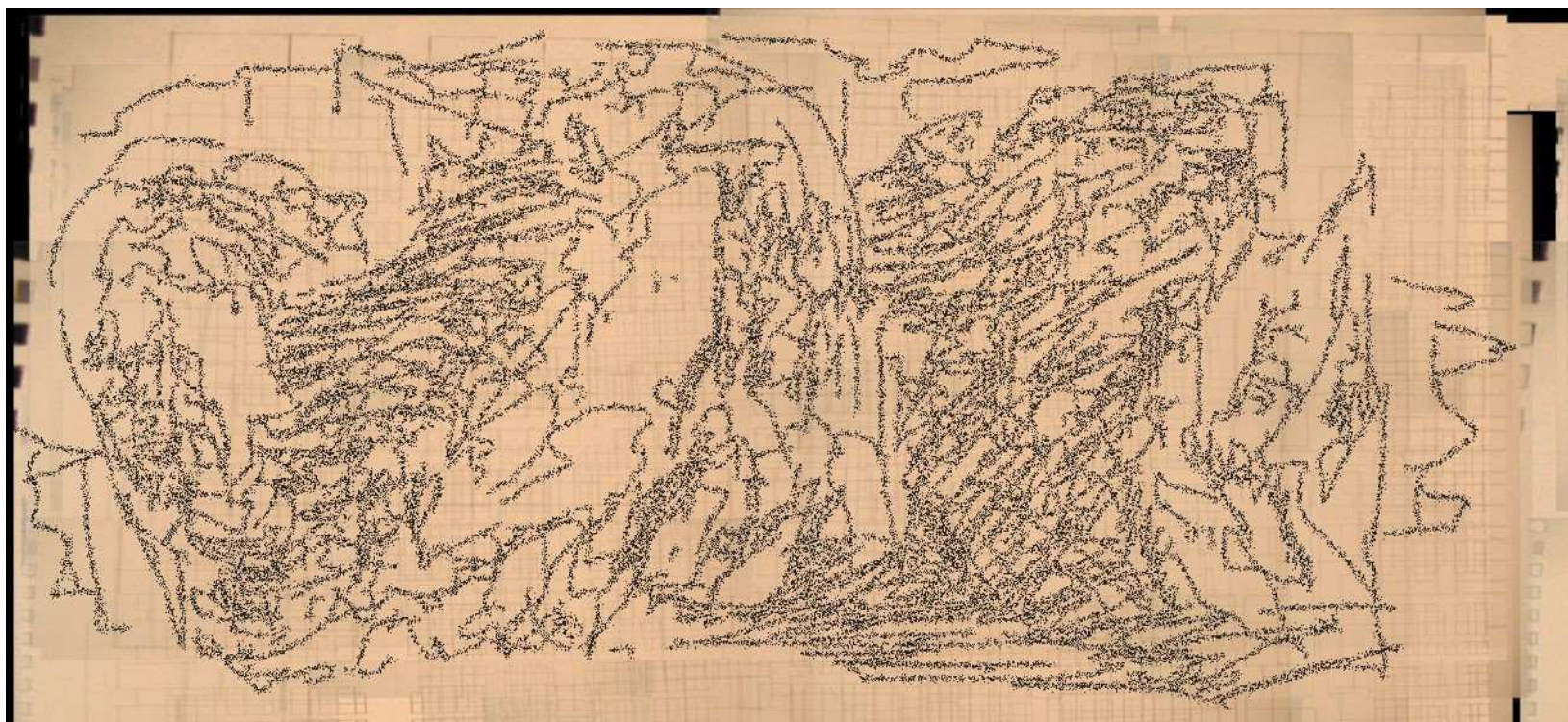


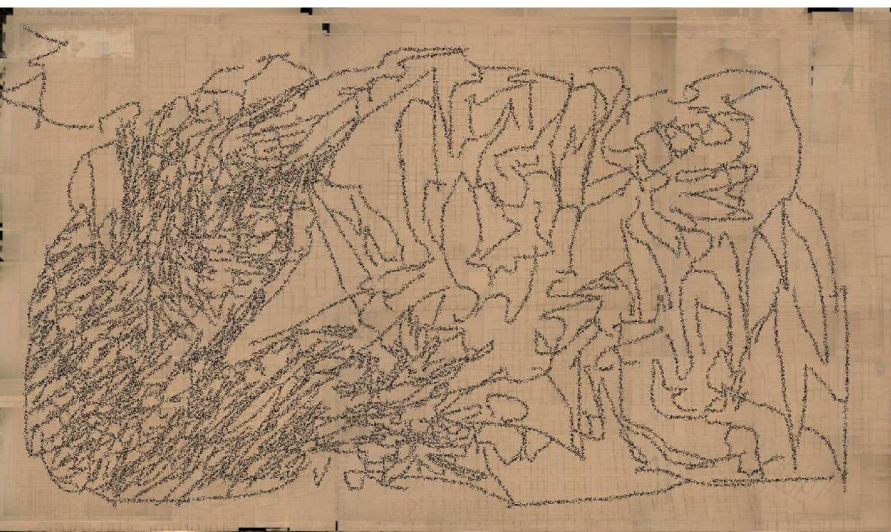












Ρεαπινγ τηε Ωηιρλωινδ οφ Μελανχολια ανδ Μιδλινε
 τηατ Αλβρεχχητ Δυρευρ ανδ Αλβερτ Ρυδερ ασε αναγραματιχ λινκσ τηε μυτηοσ
 οφ τοιλερσ οφ τηε σεα το τηε μυτηοσ οφ μεταμορφοσις βψ ωηιχη περχεπτιον αρε φλεετινγ το τηε τοιλσ οφ τηειρ χρεατιον

Reaping the whirlwind of Melancholia and Midline

That Albrecht Durer and Albert Ryder are anagrammatic link the mythos of toilers o the sea to the mythos of metamorphosis by which perception is fleeting to
 The toils of its creation.

